

PROCEEDINGS
of the
ELEVENTH ANNUAL CONFERENCE-CONVENTION
of
THE CANTORS ASSEMBLY OF AMERICA
and
THE DEPARTMENT OF MUSIC OF THE UNITED SYNAGOGUE OF AMERICA

"The Road To Learning is Endless"
-- JACOB BEN ASHER (*13th Century*)



MONDAY, TUESDAY, WEDNESDAY, THURSDAY, APRIL 21, 22, 23, 24, 1958

at

THE CONCORD HOTEL
Kiamesha Lake, New York



Officers and Members of the Executive Council
of The Cantors Assembly of America
July 1st, 1958 to June 30, 1959

Seated L to R: **DAVID J. LEON, MAX WOHLBERG, SAMUEL ROSENBAUM, President;**
ISAAC WALL, Vice President; DAVID J. PUTTERMAN, Executive Vice President;
ALVIN F. SCHRAETER, Recording Secretary.

Standing L to R: **DAVID BRODSKY, ROBERT H. SEGAL, SAMUEL T. DUBROW, ARTHUR KORET,**
W. BELSKIN GINSBURG, PAUL KAVON, HARRY BROCKMAN, NATHAN MENDELSON,
CHARLES B. BLOCH, CHARLES SUDOCK, PINCHAS SPIRO, MOSES J. SILVERMAN,
GABRIEL HOCHBERG, MOSHE NATHANSON, Treasurer.

Not in Photo: **SAUL MEISELS**

THE CANTORS ASSEMBLY OF AMERICA

July Ist, 1958 to June 30, 1959

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C O N T E N T S

	Page	
MONDAY, APRIL 21: Opening Session		
Invocation	Hanan Joseph Amdur	1
Opening Remarks.....	Hazzan Pinchas Spiro	1
Ceremony of Induction of New Members.....	Hazzan David Brodsky	1
Response on Behalf of New Members.....	Hazzan Jacob Karsch	2
Committee Reports.....		2
Address : Memories and Reminiscences.....	Hazzan Moses E. Saitz	9
TUESDAY, APRIL 22		
MORNING SESSION		
Address: My Impressions of Synagogue Services in Israel and Europe.....	Hazzan Max Wohlberg	11
A Musical Analysis of my Avodath Shabbath, Part I: Friday Evening Service.....	Mr. Herman Berlinski	16
AFTERNOON EXECUTIVE SESSION		
11th Annual Meeting of The Cantors Assembly		
Report of Nominations Committee.....	Hazzan Max Wohlberg	18
Elections		18
“Let’s Talk It Over” (Discussions of Committee Reports)		18
RESOLUTIONS		19
Award of Certificates		19
EVENING SESSION		
President’s Annual Report.....	Hazzan Samuel Rosenbaum	20
Address : The Philosophy of Conservative Judaism..... Dr. Israel H. Levinthal.....		24
WEDNESDAY, APRIL 23 : Theme : “The Road to Learning Is Endless”		
MORNING SESSION		
Workshop No. 1: Suggested Repertoire for Concerts of Jewish Music.....	Hazzan Samuel T. Dubrow	28
Workshop No. 2 : The Organizing and Training of Junior, Amateur or Volunteer Choral Groups.....	Hazzan George Wagner	32
AFTERNOON SESSION		
Workshop No. 3 : Selecting a Repertoire for the Friday Evening Service.*....*....*....	Hazzan Raphael Edgar	38

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HAZZAN PAUL KAVON

HAZZAN DAVID J. PUTTERMAN

HAZZAN SAMUEL ROSENBAUM

OPENING SESSION

Monday Evening, April 21, 1958

INVOCATION

Hazzan Joseph Amdur

Our Father in Heaven:

We, who have been appointed by Thy people, the House of Israel, and who are assembled at this convention, beseech Thee, to give us discernment and wisdom to know and to understand Thy will and Thy ways, that we may take counsel in truth.

Thou who has hearkened to our Father's prayers, and didst give them courage and strength, ever to hope for redemption, hearken also to our prayers and be to us a protecting shield.

We are gathered in convention, assembled to raise our hearts and to dedicate our thoughts to Thee. We pray that these hours together may strengthen our desire to build our personal lives, homes and communities more spiritually in accordance with Israel's tradition.

Grant that we may be inspired and enriched through our deliberations. That we may find the incentive for increased devotion to all causes that seek the ennoblement of Israel.

May we be mindful of Thy manifold blessing and rededicate ourselves to do Thy will in the year to come.

We pray that our hearts may be uplifted on the wings of prayer, meditation and praise, and may Thy tabernacle of peace always be with us. Amen.

OPENING REMARKS

Hazzan Pinchas Spiro

As Chairman of the Convention Committee it is my privilege to open the first session of our 11th Annual Conference-Convention with a few brief remarks to set the tone for the next three days of deliberations and study sessions.

At our Annual Convention two years ago, I conducted a workshop dealing with the Hazzan's part in the musical education of the youth of his synagogue. The area was too wide to be covered in one workshop and I only gave sketchy information on a multitude of subjects. I recall that I concluded my paper by saying that my main objective had been to create enough interest among our members to warrant further and detailed studies, at future conventions, of each of the activities in which the Hazzan is actively engaged.

Immediately after I was charged with the task of preparing the program for this convention, we sent out a carefully-prepared Questionnaire to our entire membership, asking them what they wanted our convention program to include. I felt personally gratified when an overwhelming number of members responded urging us to include as many scholarly papers and

workshops as possible and to gear this convention towards self-improvement in the practical aspects of our profession. Such an attitude on the part of our membership is indeed a healthy sign for our Assembly and a sure promise for a future of ever increasing stature. The theme of this convention: "THE ROAD TO LEARNING IS ENDLESS" expresses eloquently our aspirations.

I have come across an interesting observation regarding the word SCHOLAR which in English denotes "a learned person". There is no such word in Hebrew! The terms "TALMID CHACHAM" or "LAMDAN" describe a person who is in the process of studying, never reaching the point where he knows enough to stop that process. This is the spirit expressed in our Theme and this is the tone of our 11th Annual Convention.

As Chairman of this Convention, I had the opportunity to read most of the scholarly papers which will be discussed during the next three days. I am personally so enthused and impressed with the penetrating, scholarly and thought-provoking dissertations that I can state with confidence that I am sure you will find this convention to be one of the most stimulating and satisfying yet!

I should like to state that the preparation of this convention was not done by any one person alone. Planning this convention and seeing it through to fruition required the combined and co-operative efforts of all the members of the Convention Committee, the constant guidance and assistance of our President and Executive Vice President and the gracious cooperation of all the participants. I know that you join me in expressing to all of them our heartfelt appreciation.

May I conclude with a word about our "CONVENTION BULLETIN." I am pleased that we have been able to provide again for the publication of a daily Bulletin and I want to urge you to take advantage of it and to submit material to its editor, Hazzan Irving Feller. This publication, like this Convention, is yours. It will be whatever you wish it to be.

CEREMONY OF INDUCTION OF NEW MEMBERS

Hazzan David Brodsky

Chairman, Membership Committee

As we are about to induct new members into our organization, I raise my thoughts in prayer, *Tzur Olamim*, Rock of Ages.

With song and with chanting, with gratitude and with hope, we lift up our hearts to Thee, Who graciously bestowest knowledge on man. Imbue those who are to be installed as new *haverim* into our midst with the light of Thy truth, so that they may gain an ever clearer insight into the wisdom of Thy ways. Amen.

The Hazzan is the bearer of a great and continuous

tradition of the Shirei Israel, The Song of Israel, as it poured out of the heart and soul of the generations of our people during its age-long struggle for survival as the "Witness and the servant of the Lord."

Upon the Hazzan was laid the sacred responsibility of being the faithful *Sheliah Tzibbur*, to minister at the altar of Israel's faith, to bear the prayers, the hopes, the fears, the sorrows, the aspirations of his people on the wings of melody to the throne of God.

The haunting beauty, the poignant pathos, and the sublime idealism of the Jewish spirit, forged on the anvil of two thousand years of *galut*, found unique expression in the prayers and the chants of the synagogue.

Thus the Hazzan became the interpreter of the Jewish soul, as it revealed itself in the ecstasy, grandeur, and mystery of prayer, adding glow and color and beauty to the synagogue service. We must cherish these ideals and increase our efforts to bring greater honor and reverence to our sacred calling.

Now it becomes my pleasant duty to welcome and to induct the new colleagues into our midst. This occasion is a very moving one as it gives our new members the opportunity and privilege of being counted among the participants in a progressive and dynamic organization. Your adherence to its principles and precepts, and your participation in its activities will add to its sole aim, elevating the status and prestige of Hazzanut to the level befitting such a sacred office.

NEW MEMBERS INDUCTED

Charles S. Davidson, Wantagh, L. I.
Gerald DeBruin, Buffalo, N. Y.
Joseph Eidelson, Brooklyn, N. Y.
Joseph Feuer, Paterson, N. J.
Mendel Fogel, Montreal, Canada
Paul S. Gewirz, Milwaukee, Wisconsin
Morris Greenfield, Long Beach, Calif.
Noah Griver, Youngstown, Ohio
William Hofstadter, Pittsburgh, Pa.
Eugene Y. Holzer, Savannah, Ga.
Jacob Karsch, Hackensack, N. J.
Fishel Lutman, Chicago, Ill.
Solomon Mendelson, Brooklyn, N. Y.
Norman Migdal, Seattle, Washington
Akiva Ostrovsky, Birmingham, Ala.
Seymour Schwartzmann, Elkins Park, Pa.
Robert Shapiro, Charlotte, N. C.
R. Isaac Sten, Erie, Pa.
Louis Teichman, Silver Springs, Md.

Vittorio Weinberg, Flushing, N. Y.

Andor Zupnik, Chicago, Ill.

By virtue of your qualifications and this induction ceremony, you are now an integral part of The Cantors Assembly of America. I bid you welcome, *b'rukhim habaim!*

Almighty God, give ear unto Thy servants who stand before Thee, eager to promote with humble power the things pertaining to our *Avodat Hakodesh*, our holy mission to the good of Judaism, our sacred heritage. Amen.

RESPONSE IN BEHALF OF NEW MEMBERS

Hazzan Jacob Karsch

In behalf of my colleagues I hereby accept your invitation to stand up and be counted as one of you. "To stand up and be counted" is more than just a figure of speech. For, in truth, to be singled out and duly recognized by this organized body is in itself an elevation of status.

The first census mentioned in the Torah is introduced with the words "*Ki Tissa*", which means both "to count" and also "to raise the head." As one commentary says: "*Kol mispar moreh al maalah hapratit shegesh l'khol ish v'ish.*"

"Every counting denotes the special quality that each individual possesses."

May we, who are now privileged to be numbered among you, in this season of counting, take as an example the fully measured seven weeks — and thus be worthy of the distinction bestowed upon us.

In behalf of my friends and colleagues I seek your welfare.

For the sake of our Houses of Worship let us seek your good.

COMMITTEE REPORTS

FUNDS FOR THE CANTORS INSTITUTE

Hazzan ARTHUR KORET, Chairman

NAME	AMOUNT
Morris Amsel	\$60.00
Irving Ashery	16.00
Eleazar Bernstein	434.00
Emanuel Barkan	26.00
Abram Brodach	316.00
Simon Bermanis	760.00
Joseph Cysner	160.00
Joseph Cycowski	60.00
Simcha Dainow	16.00
Abraham Deutsch	20.00
Abraham Denburg	200.00
Aaron Edgar	500.00

Abraham Ezring	100.00	Robert Zalkin	76.00
Joseph Frankel	60.00	(NON MEMBERS)	
Herbert Feder	26.00	Joseph Cohn	364.00
Irving S. Feller	316.16	West Hartford, Conn.	
Marcus Gerlich	200.00	Beth Sholom Brotherhood	
Judah Goldring	260.00	Toronto, Canada	1000.00
Jacob Gowseiw	630.00	Abraham Fogel	
Isaac Goodfriend	26.00	Norwalk, Conn.	193.00
Leon Gold	66.00	Irving Gross	
Maurice Goldberg	100.00	Willimantic, Conn.	161.36
Michal Hammerman	60.00	Amy Puterman Fund	110.00
Mordecai G. Heiser	212.00	REGIONAL BRANCHES	
William S. Horn	60.00	Chicago Regional Branch	600.00
Henry Herman	16.00	Philadelphia Regional Branch	1264.60
Saul Z. Hammerman	20.00		
Aaron Horowitz	10.00		\$18,180.61
Abraham Kaplan	168.00		
Saul Kirschenbaum	400.00		
Irving Kischel	200.00		
Arthur S. Koret	849.00		
David J. Leon	847.00		
Sigmund Z. Lipp	266.00		
William W. Lipson	26.00		
Harold Lerner	100.00		
Morris Levinson	200.00		
Morris Lang	18.00		
Murray J. Lind	26.00		
Abraham Marton	276.00		
Nathan Mendelson	100.00		
Samuel Moringinstin	26.00		
Aaron Mann	26.00		
Saul Meisels	1430.00		
Kurt Messerschmidt	26.00		
David J. Puterman	60.00		
Irving Pinsky	348.60		
Morris Pernick	10.00		
Abraham Reisman	60.00		
Irving H. Rogoff	26.00		
Jacob Renzer	147.00		
Abraham J. Rose	26.00		
Louis Rosen	100.00		
Jacob Rothblatt	26.00		
Samuel Rosenbaum	210.00		
William R. Rubin	100.00		
Max Rubin	26.00		
William Sauler	40.00		
Morris Schorr	472.00		
Ralph Sternberg	26.00		
Charles Sudock	1510.00		
Gregor Shelkan	26.00		
Morton Shames	100.00		
Jacob H. Sonenklar	240.00		
Alvin F. Schraeter	241.00		
David Silverman	110.00		
Louis Shelinsky	16.00		
Vittorio Weinberg	10.00		
Harry Weinberg	26.00		
Isaac I. Wall	426.00		
George Wagner	600.60		
Sol Wechsler	160.00		
Joseph Wieselman	10.00		

MUSIC COMMITTEE

Hazzan Moshe Nathanson, Chairman

Encouraged by the sale of Zamru Lo, Volume I and by the fine comments of many of our colleagues and of other musicians, we proceeded with the preparation of Volume II (Shacharit, Musaf, Hallel, Minchah and Havdalah for Sabbath). We tried hard and laboriously indeed to come before this convention with the new book. But the Ribono Shel Olom willed it otherwise. Again there was a delay and it is now waiting for a few members of the Music Committee to examine the material and give the final approval to the publisher.

When the new volume reaches your hands (very soon!) please read the forward. It might answer some of the questions that are in your mind.

Here are two reminders:

a) Zamru Lo, Volumes I and II are meant for congregational melodies only and not recitatives. However, to add color and diversity to the congregational singing we indicated certain parts for Cantor solos. These instructions are merely suggestions and each Hazzan is naturally free to use his own discretion and taste to eliminate these solos or add others, or even sing the entire composition as a solo if he so prefers.

b) Before discarding any of the melodies, please sing them over and over again, preferably with the help of an instrument and with the proper tempi, paraphrasing the pasuk:

(Even ma-asu habonim haytah l'rosh pinah)

Many a melody discarded by certain Hazzanim become the most popular of the congregation . . . or vice versa.

METROPOLITAN REGIONAL BRANCH

Hazzan Harry Altman, Chairman

It is again my deep pleasure to submit this report

on behalf of the Metropolitan Regional Branch. The past year has seen a substantial increase in our membership, but of more importance is the continued enthusiasm shown by our members. This year we have begun an exchange of the minutes of our meetings with the Chicago Regional Branch. We have found that this has benefited us a great deal and we hope it has likewise benefited the Chicago Regional Branch.

To give a report of all the activities and events in a regional branch for an entire year in the space allotted to me is quite impossible. I would therefore like to make one important observation of interest to all of us.

During the past year I have been present at all the meetings of our Executive Council and have noted a decided change in policy towards our Regional Branches. At one time it was quite difficult for a chairman of a Regional Branch to answer the question of one of his members "Why do we bother to hold meetings; they (Executive Council) do things their own way and pay us no heed". I am happy to have this opportunity to assure all the members of our Assembly that the Executive Council does take all the important items submitted by the Regions through the minutes of their meetings under strict consideration and acts upon them to the very best of its ability and to the mutual interest and benefit of our entire membership. This plus the added responsibilities delegated to the regional branches in a recent letter from our National Office has greatly stimulated interest and inspired the men of our Region.

I am grateful to the Officers and men who have acted on the various committees for their support and diligent efforts to fulfill their assigned duties.

WEST COAST REGIONAL BRANCH

Hazzan Leon G. Bennett, Chairman

This year the West Coast Regional Branch has continued the progress for which it has long been noted.

The Cantorial Ensemble has appeared for several dedications of new Synagogue buildings. It also was featured at the Torah Fund luncheons of the National Womens League, Pacific Southwest Branch. We have been helping our colleagues in their Jewish Music Month concerts, which feature the Cantor and his contribution to Jewish life.

Because of our close ties with the United Synagogue leadership, we are now active in plans for the celebration of the 13th Anniversary of the United Synagogue on the West Coast-the Bar Mitzvah Convention to be held this spring. One feature will be a Joint Friday Evening Service with a massed choir composed of all the volunteer choral groups in the region.

To further the development of the Synagogue music program, we have been compiling a Music Curriculum

for use in the Conservative Synagogue Sunday School and Hebrew School, which will be printed and distributed to our local members.

We have been meeting with the Reform and Orthodox cantors to cooperate in exchange of ideas, educational seminars, and placement procedures.

It is with deep personal regret that I am unable to attend this Convention. I want to extend my best wishes for a most fruitful and beneficial Convention.

NEW ENGLAND REGIONAL BRANCH

Hazzan David Chasman, Chairman

It is with a sense of pleasure that I present to you the report of the N.E.R.B. The main project which we undertook, this past year, was the formation of a Choral Ensemble. I am delighted to inform you that our efforts were extremely successful. Weekly rehearsals were under the direction of Prof. Solomon Braslavsky. The Choral Ensemble made its appearance at several important community functions and was extremely well received on every occasion. We are particularly proud of the important role which we fulfilled at the Jewish National Fund of N.E. \$100.00 per Plate Dinner, on which occasion, we presented the entire musical program.

I am pleased to make mention of two very noteworthy events which took place in the Greater Boston area in the recent past. One of these was the Testimonial and Breakfast tendered to Hazzan Gregor Shelkan, by his Congregation, Temple Mishkan Tefila, on the occasion of his completion of ten years of services with the Temple. The other was the Testimonial and Reception in honor of Hazzan and Mrs. Gabriel Hochberg, in recognition of twenty years of devoted service to Temple Emanuel. On both of these celebrations the Choral Ensemble participated in the programs.

I am happy to report that last years contributions from our Region to the Cantors Institute, amounted to \$2300.00. Figures for this year are not yet completed. Funds were raised by our members thru personal solicitations. Hazzan Irving Kischel arranged a concert which was held recently at his synagogue, Temple Shalom, Milton, Mass., and a concert arranged by Hazzan Gabriel Hochberg, will be held in Temple Emanuel during the month of May. A word of **gratitude** is due to the officers of both of these Temples, who have established these concerts as annual events of their Temple calendars, for the benefit of the Cantors Institute.

I wish to express the appreciation of the N.E.R.B. as well as my own gratitude, to our Regional Sec'y, Hazzan Irving Kischel and to our Regional Reporter, Hazzan Morton Shanok, for their loyal and devoted efforts.

PHILADELPHIA REGIONAL BRANCH

Hazzan Pinchas Spiro, Chairman

The Philadelphia Regional Branch of the Cantors Assembly has embarked early in the season on a three-point program: (a) to act as an arm of the National organization, aiding it in its plans and implementing its decisions in this area, (b) to raise funds for the Cantors Institute through the medium of concerts, (c) to improve the welfare of our members on a local level through social and cultural get-togethers and through other means.

It is gratifying to report that we have carried out all of our three-point plan successfully:

- (a) We have influenced many of the decisions of our Executive Council through the detailed Minutes of our Regional meetings.
- (b) We have organized one of the largest Choral Ensembles and have held one of the most successful concerts of Jewish music Philadelphia has ever had. We have another concert scheduled, in Trenton, for the week after the Convention.
- (c) We have held during the year several social-cultural get togethers with opportunities for exchanging ideas which helped create an atmosphere of true friendship and comradeship among the members of our Region.

In my opinion, our most important accomplishment (and one which will, no doubt, have a great impact on other Regions) was the successful preparation of a Questionnaire containing well over 100 items and covering every possible phase of the life and work of the Hazzan. We shall soon possess a document containing statistical data which will give us a clear picture of conditions in the Philadelphia Region.

The idea of the Questionnaire was indeed a daring one, but our members realized how much it can do to improve their welfare and have therefore cooperated fully and without reservations. It is hoped that other Regions will prepare similar Questionnaires. By combining the results of all of our Regions we can get, for the first time, an overall picture of the state of Hazzanim and Hazzanut in America.

CHICAGO REGIONAL BRANCH

Hazzan Moses J. Silverman, Chairman

Our Region had a year of accomplishment and growth. We not only grew in numbers but also in stature public relations wise. The Chicago Jewish community is now becoming very much aware of the Cantors Assembly of America. At present we have thirty-two members, with two Chicago Cantors as additional applicants.

The highlight of the year was a two day seminar

held jointly with the Chicago Cantors and Ministers Association, the first day of which was for Cantors Assembly members and dealt only with Assembly matters. The resolutions drawn at that all day session were sent to the Executive Council in New York. This seminar attracted Cantors from all over the Midwest and resulted in a magnificent turnout which far exceeded our expectations.

The Chicago Region Choral group will present the program for the Women's League at their Annual Torah Luncheon in May and will turn over to the Cantors Institute the sum of \$500.00. As this report is limited for anyone who might be interested, the minutes of all of our meetings can be found in the files of the New York office.

We would like to take this means of expressing our thanks and appreciation to the Chicago Council, United Synagogue of America, to Mr. Joseph M. Levine, its President, to Mr. Jack Goltzman, Executive Director, and to the office staff for their kindness and cooperation.

Once again, we are happy to record great progress in our unit this year and we look forward to greater accomplishments in the future.

DETROIT REGIONAL BRANCH

Hazzan Jacob H. Sonenklar, Chairman

The activities of the Detroit Regional Branch are severely hampered and circumscribed because only three Cantors comprise this branch of the Cantors Assembly.

Each of my colleagues has attempted to enlist the aid of his Congregation in support of The Cantors Institute, either through personal solicitation or by means of a concert. The idea of establishing a joint concert under united auspices was rejected on the grounds that more funds could be raised by individual initiative and effort.

The collective thinking of my colleagues does, however, endorse the recommendation that I proposed in my report of last year, namely, that the Detroit Regional Branch be absorbed into the organizational framework of the Tri-State Region.

There is a likely possibility that our present number may be augmented during the coming year by new placements in Detroit Conservative Congregations which have, heretofore, been served by non-members of the Assembly.

With an enlarged membership, we look forward to an intensification of our efforts on behalf of The Cantors Assembly and increased support of The Cantors Institute.

CONNECTICUT REGIONAL BRANCH

Hazzan Abram Brodach, Chairman

At this writing, on March 13th, there are seven con-

certs scheduled in the State of Connecticut for the benefit of the Cantors Institute. They are being organized by the members of the Connecticut Region as follows:

Hazzan Abram Brodach on April 14th in Meriden
Hazzan Charles Sudock on April 16th in New Haven
Hazzan David Leon on May 4th in Bridgeport
Hazzan Irving Pinsky on May 11th in Waterbury
Hazzan Eliezer Bernstein on May 18th in New London
Hazzan Morris Levinson on June 15th in New Haven
Hazzan Arthur Koret, no definite date, in Hartford

As most of the concerts have not yet been held we do not have any definite figures but it is safe to assume that the small state of Connecticut, whose Hazzanim inaugurated the concert method of raising funds for the Institute, will maintain its lead nationally as the largest fund raiser for our school.

The decision adopted at the Connecticut Regional conclave last August have all been implemented. The number of fund raising concerts will exceed those of all previous years. The Hazzanim of Connecticut have been meeting weekly for rehearsals and seminars under the direction of Mr. Richard Neumann, Music Director of the Hillcrest Jewish Center in Long Island and prominent Jewish musical personality. As a result we have all benefited both as a group and individually. The seminars and rehearsals will continue regularly during the coming years.

At the initiative of the Hazzanim of the Connecticut Region a Liaison Committee has been set up between the Regions of the Rabbinical Assembly and the Cantors Assembly. The permanent Liaison Committee, comprising three Hazzanim and three Rabbis, meets from time to time in order to further advance the principles of Conservative Judaism in our State and to iron out any differences that may arise between a Hazzan and his Rabbi. Our Region is also officially represented at all functions and deliberations of the Connecticut Region of the United Synagogue of America.

I think it worth noting that the friendship which exists among the Hazzanim of our Region, the good fellowship and spirit of cooperation, contribute more than any other factor to the continued success of our group. We pray that that spirit may continue for many years.

TRI-STATE REGIONAL BRANCH

Hazzan Mordecai G. Heiser, Chairman

Our Region has continued its activities during the past year. We have as of today 14 members residing in Akron, Cleveland, Canton, Columbus and Dayton, Ohio; Pittsburgh and Erie, Pennsylvania and Detroit, Michigan. The number of our meetings has to be limited due to the distances some of us have to travel. Nevertheless our meetings which were held in Cleveland and Akron have been fairly well attended. These sessions have proven to be interesting and stimulating. We usually start with a business meeting where we discuss current problems either concerning the wel-

fare of our organization or profession. We also attempt to help or advise colleagues to solve their individual problems when necessary. After a lunch period we meet for an afternoon session devoted to cantorial studies. Our own colleagues prepare lectures and papers and a discussion follows. In one case we heard a teacher of an art school in Akron lecture to us about voice production.

Our next meeting will be held in May with the election of regional officers on the agenda.

We attempt to make our region the center of all the Hazzanim in this part of the country. In that way we hope to become an active and vital link in our national organization.

Our sincere thanks go to the Beth El Congregation and Beth El Sisterhood of Akron, Ohio, who graciously permitted us to use their facilities and were hosts to us when we met there. We also thank Hazzan Denburg of Akron, Ohio for arranging these meetings. We also express our gratitude to Hazzanim Meisels and Bermanis of Cleveland for letting us use their facilities for meetings.

Hazzanim Puttermann and Rosenbaum have assisted us in our regional work with their counsel and advice.

Our best wishes for a successful convention and another year of fruitful endeavors for the benefit of our sacred calling.

CENTRAL SEABOARD REGIONAL BRANCH

Hazzan Saul Z. Hammerman, Chairman

Our Region had four meetings during the past year, each meeting being held in a different city. Of the four, the meeting held in Washington, D. C. was very well attended. The other three meetings were poorly attended and after careful thought regarding this problem the following recommendations are made:

1. That our Regional meetings should not take place every month, but rather every three months.
2. That all meetings should be held in one centrally located area and from the results of this past year, that locale should be Washington, D. C.

NEW YORK STATE REGIONAL BRANCH

Hazzan Harold Lerner, Chairman

The New York State Branch of the Cantors Assembly is about to complete its first full year as an active region of the Assembly. We comprise eight members of the Assembly and we are located in the principle cities of upstate and western New York ; namely Albany, Utica, Syracuse, Rochester and Buffalo.

As a result of the small size of our group and the great distances which separate us, we have had some difficulty in meeting regularly. When weather and travel conditions have permitted we have tried to meet

monthly ; each time in a different city of the region. These meetings have for the most part taken the form of somewhat informal but nonetheless worthwhile discussions on the problems which face the Cantor in the smaller communities, who finds himself somewhat isolated from the great body of his colleagues.

Last summer Hazzanim Rubin, Rosenbaum and Lerner participated in a joint concert at Temple Beth El in Rochester for the benefit of the Cantors Institute. But again due to the distances which separate us, each of us had to work individually for the most part on this project.

All of us look forward to a new year of activity and rededication to the noble causes for which we all stand.

CONVENTION COMMITTEE

Hazzan Pinchas Spiro, Chairman

There is no need to go into lengthy details to tell you about the ambitious program which the Convention Committee has prepared for you this year. The Convention program is in your hands ... judge for yourself.

We want to draw your attention, however, to the fact that this program represents a sharp departure from the format of all of our Conventions to date. Let me explain how this came about:

When the Convention Committee started its work (immediately after the conclusion of our last Convention), two careful and painstaking studies were undertaken; (a) to find out what exactly do the majority of our members expect out of our convention, (b) to find out how we can best budget and utilize the three-day duration of our Convention in order to fulfill and satisfy the wishes of our membership.

OUR FIRST STUDY proved to us something we already suspected; by and large, there is among our members an unquenchable thirst for increased knowledge, a quest for self-improvement and growth.

OUR SECOND STUDY has shown us that by making certain drastic changes in our convention format, we can manage to schedule more lectures, scholarly papers and workshops and still have ample time for recreation and sociability.

The Convention Program which is now in your hands proves only that the Convention Committee has made a sincere attempt to fulfill the purpose for which it was appointed. However, in order to guarantee the success of this program, we still lack the most important part of our Convention and that is YOU. In the final analysis, it is not the lecture, the Workshop or the report that makes or breaks a convention, but YOU, your congeniality, your cooperation and your willingness to overlook trivialities and to be generous with your appreciation of what the few have done for the many.

Our "CONVENTION BULLETIN", which proved a great success last year, will again appear every

evening at the Dinner tables. It is YOUR Bulletin and it will contain what YOU will submit. Your material, serious or otherwise, is welcome.

The Convention Committee wishes to express its heartfelt gratitude to our Executive Vice President, Hazzan David J. Putterman, for his guidance and ever-ready helping hand, and to our devoted secretary, Mrs. Sadie Druckerman, for making the burden of preparing this convention so much easier.

May I add that the members of the Convention Committee (consisting of Hazzanim: Irving Feller, Paul Kavon, Sol Mendelson, Kurt Silbermann, Harry Weinberg and yours truly) are at your disposal at all times. We have dedicated ourselves to your comfort. Our fondest wish is that the intimate associations that are created each year at the Dining Room tables should enfold the entire Convention Assemblage in a warm and happy atmosphere.

Let's join hands and make this A GREAT CONVENTION!

PLACEMENT COMMISSION

Hazzan Alvin F. Schraeter, Chairman

During this year our Placement Committee has been revised into a Placement Commission consisting of representatives of The Cantors Assembly, The Cantors Institute, The United Synagogue and a representative of the Student Body of The Cantors Institute.

Our Congregational questionnaire was revised as requested at our last Annual Convention.

The Placement Commission meets every Monday from September through June and during the months of July and August the office is covered daily. The Placement Commission is composed of five members of The Cantors Assembly, namely, Hazzanim Abraham Friedman, Paul Kavon, David J. Putterman, Morris Schorr and Alvin F. Schraeter; Rabbi Marvin Wiener representing The Cantors Institute and Mr. Arthur Yolkoff of the Student Placement Committee of The Cantors Institute.

The following report covers the period from May 1957 to April 1968:

Fifty-one Congregations applied to us for full-time Hazzanim. Forty-two of these Congregations are affiliated with The United Synagogue. We placed ten members of The Cantors Assembly and nine non-members. Ten Congregations requested the services of Cantor-Teachers. We could not serve them due to the lack of men who care to assume the dual duties of Cantor-Teacher. Four Congregations engaged Cantors for the High Holidays while three Congregations were referred to the Student Placement Committee of The Cantors Institute. Twenty-four are still in our active files.

Sixty-nine Congregations applied to us for High Holiday Cantors, of which forty-three Congregations are affiliated with The United Synagogue. We placed thirty-five men to fill these posts; three Congregations

were referred to the Student Placement Committee of The Cantors Institute. Thirty-one obtained Cantors through other sources.

**CANTORS INSTITUTE
STUDENT PLACEMENT**
Mr. Frank Birnbaum, Chairman

At present there are twenty-one students enrolled in the Cantors Institute. Of these, eleven are placed in part-time yearly positions in congregations which have never had a full-time Cantor. Seven students were placed in High Holiday positions. Three students were not placed because they were new students, and not yet qualified to hold a post.

All matters pertaining to placement were handled under the supervision and guidance of the Placement Commission of The Cantors Assembly of America. All rules and regulations governing placement procedures for students were strictly observed in accordance with the regulations established by the Placement Commission.

I wish to express my most sincere thanks to Joseph Levine and Samuel Lavitsky, both students of The Cantors Institute, who served on the Student Placement Committee during this past year. Their help and cooperation was greatly appreciated.

The Student Placement Committee is greatly indebted to Hazzan David J. Puttermann and to the members of the Commission for Placement of Hazzanim for their assistance and guidance in our work.

A special vote of thanks is due Rabbi Marvin S. Wiener, formerly Director of The Cantors Institute, for his untiring efforts in behalf of our school.

RETIREMENT AND AID COMMITTEE

Each year more members of our Assembly subscribe to the Retirement and Insurance Plan and we are pleased to note that fact. However, this group still remains a relatively small minority of our entire Cantors Assembly membership. At this time we urge each of our members to investigate this highly desirable plan so as to encourage enlistment in the program.

The following are now members of the plan:

Morris Amsel	David Kusevitsky
A sher Balaban	Harold Lerner
Jacob Barkin	William W. Lipson
Saul E. Bashkowitz	Philip Marantz
Charles B. Bloch	Abraham Marton
David Brandhander	Paul Neiderland
Jordan H. Cohen	Ben G. Nosowsky
Aaron I. Edgar	Morris I. Okun
Raphael D. Edgar	Jacob J. Renzer
Joseph Eidelson	Samuel Rosenbaum

Abraham J. Ezring	Marvin Savitt
Irving S. Feller	Morris Schorr
Nicholas Fenakel	Moses Schwimmer
Harry Freilich	Morton S. Shanok
Fred S. Gartner	Robert D. Shapiro
Marcuh Gerlich	Gregor Shelkan
Maurice Goldberg	Rubin Sherer
Irving I. Gross	Abraham D. Silensky
Charles S. Gudovitz	Kurt Silbermann
Michael Hammerman	David I. Silverman
Mordecai G. Heiser	Moses J. Silverman
Gabriel Hochberg	Jacob H. Sonenklar
Jacob Hohenemser	Pinchas Spiro
Simon Kandler	Solomon Sternberg
Paul Kavon	Carl Urstein
Irving Kischel	Henry C. Wahrman
Arthur S. Koret	Robert Zalkin
Morton Kula	

PUBLICATIONS COMMITTEE

Hazzan Paul Kavon, Chairman

I am pleased to report that this past year was a busy and productive one for publications of The Cantors Assembly. This was due mainly to the re-appearance of THE CANTORS VOICE after a period of over a year of inactivity. Three full, and I trust, useful and practical issues were distributed to our membership this season. The response from our colleagues with regard to participation in the VOICE has been extremely rewarding, and I am sure that this continued response will ultimately result in an expanded publication of more pages and more features. I want to extend my grateful appreciation to the hard working members of the Editorial Board of THE CANTORS VOICE: Hazzanim Jacob Hohenemser, David J. Puttermann, Samuel Rosenbaum, Pinchas Spiro, George Wagner and Max Wohlberg. Their constant co-operation and immeasurable assistance has made my first year as Editor a pleasurable and rewarding one.

Due to the re-organization of our publications staff the printed proceedings of our last Convention were unavoidably delayed and had to wait for distribution at this Convention. I want to personally thank our colleagues for their patience and assure them that the proceedings of our present convention will be in their possession within a reasonable time after the conclusion of our annual convocation.

Finally, a special heartfelt thanks to Hazzan Samuel Rosenbaum, President of The Cantors Assembly, without whose untiring efforts both THE CANTORS VOICE and the Printed Proceedings would not have come off the presses.

סאחרוֹן, און חוֹן נַחֲזֵן שְׁמָעָרֶל אִין גַּעֲזָעָן אֲשֶׁר בֵּי צְלָאֵל אַדְעָסֶר,
לייגט וַיַּד אוּפֶן שְׁכָל אָנוּ מִיר, מְשֻׁורְרִים, הַאֲבָן גַּעֲזָגָעָן צְלָאֵלִים וְנַסְתָּה.
אַיך וְאַלְלָס גַּעֲזָלָם, וַיַּחַזֵּק אִיך גַּעֲדָעָנָק נָאָר, אִיךְ גַּעֲבָן אֲשֶׁר
בְּגַנְגַּרְף חַי אָוֹן בְּעֵן הַאֲסָט גַּעֲזָגָעָן בֵּי צְלָאֵלִין מִטְּסָאָמְגַעְפָּרָר 70-80.
בְּאַאֲרָר צְוִיקָּה : (1) אַדוֹן עַילְּם ; (2) יַדְלָה ; (3) קְדוּשָׁה ; (4) אַבּוֹת פָּוָן יְמִינָה וּנוֹרָאִים ;
(5) עַבְדָּה (אַלְוֹסְטְּרָאִיגָּס פָּוָן דִּסְעַלְעַקְצָעָס קְעָן מַעַן גַּעֲפִינְגָּן בַּיִם
סְוּרָה פָּוָן דַּעַם אַרְטִיכְלָל).

ס'אי זיינער זיךטיק דאס צו ויסן, ווייל מיר, חזנום פון אוקראינן
האבן געונגגען די נומחהות אויסישלעפֿן פון צלאל אודעסער, ווייל בליעו
זויינע נומחהות זויינע פארשראיבן געהארן אין נאָסן. מסתאָז זויינע פֿאָר
אַים אוּיר בעהען גוטס בעילתייפֿלוֹת אָסָן מיט גוּטָן נוֹסָת, אַבעָר פון צלאל!
אי גאנזיס אַבעָרְגֶּבְּלִיבָן — אַלְקָן וָאָס מֵרִי חִיסְּסָן אִיז נָאָר פון צלאל!
אַ אַקסָּס אַיִּז, אוּ מַיִּין פְּאָסָעָר האָס נָאָך גַּעֲהָרָט צְלָאַלְן טַקָּע אַין מַיִּין
שְׁאָסָטָס אַחֲרָאָן, סְחָדָרָאָן, פְּאָדָלְפֿרָר גַּוְבְּעָנוּס, אַיז בְּאַחֲוָסָס אַין דָּר
גַּאנְגְּצָרְסָהָרְזָעָר וְעַלְלָזְטָרְסָהָרְזָעָר דָּעַם גַּוְרִינְסְּקָעָר אָוֹן רַבִּי רִי מְשָׁהָלָע,
אַזְּאוּרְדָּר זַיְמָן האָס אַים בעַרְפּוֹן: מאָסְפִּילְעַט סָאָרָאָנִיעָר. זַיְמָן נָאָמָן
חוּעָס גַּעֲפִינְגְּזָיְן צְחִישָׁן אַלְעָל אַזְּדִיקִים, דָּוְלִי הַדּוֹר פָּונְסָפְּרִידְקָן אַירָהָנוּ
צְדָעָרט. אָוֹן אַזְּוִי חַי צְלָאָל אַיז גַּעֲהָרָן אַסְּחָרָאָנִיעָר חַסִּידָאִי, אַיז, חַעַן
פָּעַר אַיז גַּעֲקָמָעָן צָוָם רַבִּי, האָס עַר דָּאָרָס גַּעֲדָאָהָנָס אַ שְׁבָת אָסָס
שְׁשָׁבָעָל האָס אַם וּכְה גַּעֲזָעָן זַיְהָעָן. גַּעֲרוֹסָהָן אַיזָּן תְּמִידָן גַּעַן
פְּעֻזְׂסָהָן צְלָאַלְן אָסָן אַסְּטָס גַּעֲקָעָנָס פָּאָרָאָגָעָס. אַיך חַעַל זַיְדָן
אַוְּסָפְּקָרָן זַיְמָן צְלָאַלְן שְׁפָטָעָר.

צי פערצן יאר האט מיך אַחֲרָן, חאָס אַיִן געקוּמָן פֿון מֵיְעָר וְהִידָּר צוֹבָעָנוּמָן זַיְגָעָן מִיס אַפָּרֶץ אַחֲרִיָּה יָאָר מִיט אַכְּתָּב. די באַדְּינְגְּגָעָן זַיְגָעָן: אַךְ דָּאָרָף זַיְגָעָן בֵּי אַיִם אַחֲרִיָּה יָאָר אָן גַּעַלְתָּ, אָנוּ דָּרְפָּאָר דָּאָרָף עַד מִיר גַּעַבָּן עַסְּן, קְלִיְּדוֹן אָנוּ לעַרְגָּעָן נָסָן. אַבָּעָר אַיךְ האָבָּג בעַבְּרָאָכָּן מִין קָאנְטָרָאָקָּס אַיבָּעָר אַיְשָׁהָה: מַעַן האָס מִיךְ אַיְנְמָאָל אַרְיְנְגְּעָרוּפָּן אַיִן אַהֲרָן. רֹופֵס זַיְק אַפְּנִין פְּאַרְבִּיגְּעָנְגְּגָעָן, חָאוּ מַעַן האָס גַּעַפְּרוֹתָעָס אַרְיְתִּימְּלָה. רֹופֵס זַיְק בֵּין פְּאַרְבִּיגְּעָנְגְּגָעָן, חָאוּ מַעַן האָס מִיךְ אַיְנְגְּרוּפָּן, אָנוּ פְּרָעָגָט מִיךְ, צִי אַיךְ בֵּין טַאֲקָע דָּאָס אַנְגָּל וְהַסְּמָךְ זַיְגָעָן דַּי סָאָלָא אַין שְׁלָו? דָּאָבָּא אַיךְ אַיִם גַּעַזְעָנְסָעָרָס אַיִן יָאָ. האָס עַד מִיךְ גַּעַבְּעָסְן זַיְגָעָן דַּי סָאָלָא אָנוּ נָאָכָּן זַיְגָעָן האָס עַר אַרְיוֹסְגְּעָנוּמָן אַפְּרָעָגְּעָנוּמָן וּוּבָל אָנוּ עַס מִיר גַּעַגְּבָן. קְעָט אַיר זַיְק פְּאַרְשָׁטְסָלָן מִין פְּרָירִיד, וְעוֹן אַיךְ האָב פְּאַרְדִּינָּס אַרְבוּל? אַיר זַיְגָעָן צִיטָּל קְעָטָן אַיר אַרְשָׁטִין זַיְגָעָן האָס עַס האָס גַּעַמְּנִיָּה אַרְבוּל? לְוִיחָי אַיךְ אַדְּלִים אָנוּ דָּעַרְצִיְּלָס דַּעַם חָוּן זַיְגָעָן אַס פְּאָר אַגְּלָק עַס האָס מִיךְ גַּעַטְרָאָפָּן! מַאְכָּל אַרְבָּעָאָכָּס, אָנוּ אַיךְ חָעַל שְׂוִינוּי לְיִדְיָה אַס פְּאָר אַגְּלָק עַס האָס מִיךְ צְחָוָה אַרְבָּעָאָכָּס, אָנוּ אַיךְ חָעַל גַּעַלְגָּהָנִים וּוּלְלָא אַיךְ אַס פְּאָרָלָאָן. אָנוּ אַזְׂוִי אַיִן עַס אַדְּבָרָעָנָה אַדְּבָרָעָנָה... חָוּץ דַּעַם האָס עַר מִיךְ קִינְזָן נָאָטָן אַיךְ יְנַשְּׁה גַּעַלְעָרָן, אָנוּ זַיְגָעָן דָּאָס נִישָׁת פְּאָר שְׁלַעְכְּסָלִיכָּמָה נָאָר סִיאָ� אַיִם נִיסְתְּגָלְגָלָן אַיךְ קָרְבָּן צָו לַעֲרָגָן. עַר האָס נְבָרֵיךְ גַּעַהְאָטָט צְרוֹת מִיט זַיְן אַיְגָעָן מַצְבָּה.

דאם אליך איין געטען גוט חווין דער חווין האט קונה-שם געטען.
חווי איין אבער געטען, אוֹ דער חווין האט מיט זיין טפילות נישט
באיגנסטרטערדי איינן? פארשטייטס איר דורך, אוֹ די בעליבתחים פלאגען זיך
בונגנעה אָרוּיסְרוּקָן פון דער שול אונז זיט געטען מיט זיך קיין משורה.
דעםאלט האבן מיר געומוט גײַן אַהֲיִם, איין דער אַכְסְנִיָּה, אוֹן עסן ווּס
סְהִיאָס זיך נאָר געלְאָזָס... חווין דאם פְּלָאָצֶן זוּלָס מיר דערלְיבָט, וְהַלְּט
אַיר אַיְיר דְּרָזְמִילְטָן אָנוֹ גַּשְׁיכְּטָעָן זָהָם האט גַּטְרָאָפָן אַפְּלִוְוְוִי
די

Address:

"MEMORIES AND REMINISCENCES"

Hazzan Moses E. Saitz

(We are saddened to report the death of our revered colleague, Hazzan Moses E. Saitz, on the 5th of Elul 5718, at the age of 82.)

הַיּוֹם

וְאֶזְרָעֵל אַיִן אָחָז אֶת־מְלֹיכָה צָארִישׁוּן וּרְשָׁאָגָד גַּעֲחָרָן אֵחָז ?
 אֵחָז אֵין גַּעֲחָרָן דַּעַר יְעַנְקָרָה, הָאָס אֵין גַּעֲחָרָן אֵינָשׂוּר בֵּי אֵחָז
 חָזָן פָּאָר אֵבָשְׁטִיטָר צִימָט אַיִן אַיִן נַאֲכָהָר אַלְיָן גַּעֲחָרָן אֵחָז.
 עַר הָאָס זִיךְרָן גַּעֲגָעָה עַרְפָּס פָּוָן אֵס כְּרָב עַלְיתְּפִילָות, הָאַט גַּעֲהָאָס אֵשִׁינָּעָס
 שְׁסִימָע אַיִן אֵין גַּעֲחָרָן אֵחָז, אֵ-מֶלֶךְ מַעֲצָמוֹ !

בוטש שטעלעס אוון געהונז באלייבס בעי אידן.
איך האב בעקענט איזעלכע געמאכטע חזינעם, וואס האבן אנגעהאלטען

בען האט אַפְּגָר בָּלְד גַּעֲמָעָט בָּמַעֲרָקָן, אוֹ דָעַם גַּעֲמָכָן חָנוֹן
האט גַּעֲפָלֶט מַגְנִינְשָׁקִיט סִי אַין זִינְגָּעָן מֵיט אַכָּר, סִי אַין רִיבָּס —
אַים האט גַּעֲפָלֶט אלְזָחָם זִינְגָּעָר אַין אַכָּר דַּעֲרוֹגִיכָּס פָּונָן לְאַגְּנָגָן

בדער פרייעריךער משורר, זום איז געוחרן אַ חוֹן, אַיְזָה דורךגען
אגאנגען שבעה מודורי גיגנום.

אווי חי אין בון פון א משורר געעהן א חזן, חעל איך אנגרוין פון מיר אלדן.
איך וועלן איזט נישט ברענגןן מיין פולע ביינראפיע, חיל דאס האולס פאנר וועלן א סך ציסט. איך חעל איך בלוי איזברעבן ווי אווי איך אין געעהן א משורר אוון אייניקע עפערוואן פון מיין ליפן, און איך חיטס או כמעס אלע משוררים האבן דורכגעמאכט דעם וועלן שעדרן מהג איז.

איך האב אנגנוףאנגען יינגען בי א קליניעס בעטלטפילה אין מיין שטאַט, חען איך בײַ אלט געהען 8 יאָר. נאָטירלער האָב געזונגען אָן געלס. איך בין געהען דער גִּילְקָוּסְטוּר צָחִישׂן מִינֵּן חֲבִרִים וְאֶם דער חָנוֹן האָט מִיר אַיסְטְּגָּלְבִּין צוֹיִינְגָּן מִיט אָם. אָונֵן חען אלע מִינֵּן חֲבִרִים האָבָן בַּיְמָאָכָּט, חען זַיְיִינְגָּן גַּעֲקוּמָן אַהֲיָם פָּוֹן חָדָר, אָפִיזָּנִי דִּיק דָּאַטְּן צָעֻלְּפָּשׁ שְׁפָנְדוֹן, גַּעֲקָבָּטָן אַרְמוּלִיטָן אָן גָּסָס אָונֵן אָפָּן פְּרִישָׁע לְוֹפֶט — בֵּין אָנֵן יְעַזְעַמְּנָהָן פָּוֹן חָודֶש אָב אָונֵן אלְלָגְעָד גַּאנְגָּוּן צוֹמַן חָנוֹן כִּי אַיְנוֹסְטוּדִין דִּי תְּפִילָות פָּאָרְטִים נוֹרָאִים. דער צִימָעָר וְאוֹמֵר האָבָן שְׁפָרוּדִיט אָונֵן געהען זַיְיִיר אַ קלְינִינָּר, דער סְלִינְגָּר אָונֵן גַּעֲלוּמָן מַפְשִׁית אָונֵן דִּי לְוֹפֶט אָונֵן געהען דִּרְעִי שְׁפִינְדֶּק ... אָונֵן דָּאַר בֵּין אָיך געהען דער גִּילְקָוּסְטוּר סְפָּן מִינֵּן חֲבִרִים ! שְׁפָטוּר, חען איך בֵּין אלְלָגְעָד גַּעֲחוֹרָן צָעַן יָאָר, האָב אָיך שׁוֹין גַּעֲזָאַט דִּי צְבָיה, צוֹיִינְגָּן בַּיְמָה שְׁפָטָאַתְּן חָנוֹן. בֵּין אָם האָבָן שׁוֹין, גַּעֲזָאַט וְעַרְעָרָעָה מִשְׁוְרָרִים אָונֵן מַעַן האָט שׁוֹין געזונגען יְיִיטָאָסְטָהָן !

בימים שטאטישן חזו האב איך שווין באקומוון פאר די ערשותע ימים גוראים דריי רובל אונן פאר די צויהיטע ימים גוראים — פינך רובל. אין האב זיך פאָרפליכטטע צו זינגען מיט אים גאנץ איר צו יעדרן חופה, חזאם איזו גאנטעלס געהארן אין נאם, בימים אַרײַנְגָּן צו דער של — וככבר און ווינטער.

דער גראוסער שטאטישער הווען האט קיין גאנט ניט בעקענט. מיר פלאגען זיגגען אויסנחויניג, אונז די נומשאטור וואס מיר האבן געזונגגען זיגגען געהען פון הווען בצלאל. אעדער ווי מען האט אים גערענס פאר' קירצט : צלאל אודעסער. וויל מיין הווען איזו געהען אַ משורר בעי נחמן שבצעל פון סרביאונן, דאס איזו געהען 20 הייארטס פון מיין טאטעל

ס'איין אַ פָּאַקְטַּ, אוֹ צַיִיר וַיְיִגְעַק פָּוּן וַיְסִיס מַשְׁוְרָרִים וַיְיִגְעַן גַּעֲלָעַן
בְּגַרְזִיסְעַס בְּעַלְיַהְפִּילּוֹת אֶדְעָר חַזְנִים, מִיטֵּן אַוְיסְנָאָם פָּוּן אַיְינִיק גַּעֲלִילְעַן,
אוֹן דָּאָס וַיְיִגְעַן: אַלְתְּרָמָאן פָּוּן לְאַדְוָשׁ, נַחַם מַאֲסָעָנָעַ, לְעַזְגָּר פָּוּן
אַסְטְּרָעַלְיאַ, פִּינְיַע מִינְגָּחָסְקִיַּה, הַעֲרָשָׂמָאן, אַהֲרָעַלְעַד פִּינְסָוּר, פִּינְיַע אַגְּרָאַ
כְּעַלְעָדָעַ, יִשְׂרָאֵל קַופָּעַר, יִגְּנָל דְּרָאַבְּיטַשׁ, מַאְיר פִּיסְאָקַ, אוֹן אַפְּשָׁר נַאֲךָ
אַיְינִיקְעַן. כְּבָעַס אַלְעַז וַיְיִגְעַן מַשְׁוְרִים, מִיטֵּן אַוְיסְנָאָם פָּוּן אַפְּרָ פָּוּן זַיִן,
אַבְּנוֹן נִיסְטָאַקְעָמוֹן קַיְן צִיטַ-שְׁטִיםָעַן דְּרָעָרָר וְאַט עַרְפָּלָעַס וַיְיִגְעַן אַרְוָוִיַּה
וַיְיִסְטָאַקְעַן בַּיִם וַיְיִגְעַן.

פָּזְנוּ זִידְלָעַן וְחַלְלָס אֵיךְ גַּעֲדָאָס פְּילָ אַיבְּרָצָוּגָעָכָן. אַבְּעָר דַּי צִיָּחָן
עַרְולִיבֶּס מִיר נִיסְט.

אנו איצט וחגנו די קאנגרוביג'ינשיגס. ווי איזו' האבן ווי באהאנז'ו
יעירען חונט? ביז עס ווינגען ניס איזונגעטומען די אויזער-ברופגען קאר'
שולון, האט יעדז קהלה צונגעטומען אידר חונט אויף אייביך. אבער די
אַפְּרִילָאַרְ שְׁוֹלֵן האבן שעון צונגעטומען אַחֲן יוֹדֵה זֶיְתְּרָה אַפְּלִוּ אוֹיף אַיזְנִין
אָאוּ אָן אַקְאַטְסְקָט. אַבְּרַע דְּיָהַנְּגָן וְאָסֵן וְיִזְעָן גַּעֲזָעָן אַגְּבָעָסְטָלָעָן
וְיִזְעָן אַיזְבִּיךְ, האבן נאָר אַין גַּעֲזָלִיסְטָן שְׁוֹלֵן זֶיְתְּרָה
עַבְּרַע דְּיָמְרַטְסָע שְׁוֹלֵן — כְּאַטְשׁ וְיִיְהַבְּן נִיסְטָאַזְגְּבָעָלִיכְ וְיִזְעָרְעָן
לְלַטְסָעָן חֻנְוִינָס — אַיְן אַבְּרַע וַיְהִירְעַר לְעַבְּן, חֻנְוִין דָּעַר חֻנְוִין האַטְשָׁן נִיסְטָאַזְגְּבָעָלִיכְ
וְיִנְגְּזָעָן אַזְהָבָעָן, מַחְלֵה אַלְקָטִים, גַּעֲזָעָן זְרַחְזִיקָן אַן וְיִהְבְּן
עַזְעַסְטָאַזְגְּבָעָן יְגַעַן אַזְהָבָעָן, וְהַיְלֵד קְהִלּוֹתָה אַין סְסָרִים, אַזְמְגָרָן אַזְעַר וְיִצְשָׁלָאָן. אַךְ
אַלְלָאַס גַּעֲקָעָן אַוְיסְרָעַכְעָעָן אַסְטָאַרְקָעָלָס גַּעֲלָעָן אַזְעַלְבָּעָן גַּרְוִיטָעָן חֻנְוִין וְאָסֵן
עַלְלָאַרְקָעָלָס גַּעֲלָעָן אַזְעַלְבָּעָן. וְיִזְעָרְעָן.

און איצט וויל איך זאגן א פארח חערטער צו די יונגע אפעריכיגאנט
זוניגים: דאס חוננות, הוואס מיר איזון האבן בעהאט. הועלן מיר שוין קיניבאל
סט הערן. נישטאכ מערד די סביבה. נישטאכ מערד די איזון הוואס זייןען מיט
עכטסטן פרגונגען און עקטאנו גזיעסן אין של רашא-השנה און יויד
פפור פון 2 אינדונטרארי ביין 3 ביטיאג און הנאה געהאקס פון דעם חוננס
טיפולות. דא איז אינגאנגען און אנדערן חעלס — אפערעס, קאנגעדרון,
אדידאס און סעללאחויסאן! דער עולם חזק האס לאם ליב מוווק דארך ניט
ארטסן א גאנץ יאָר ביי דער חזן זאל איז אים דערחען די געפֿילן...
לְצַחַק וְאֶרְזַח אֵיר דָּאָרְטֵס טָאָן אַיִּזְנָן: קוֹלְסִיחְיוֹר אַיִּיר שְׂטִיבָע, פָּאָרְבִּין זָךְ
וְיִיְהָר פָּוּן סְטוּרָן אָוֹן מְחֻזָּר, שְׁטִין מִיט שְׂטָאָלְץ אָוֹן דְּרָאָרְץ
יִים עֲמוֹן. פָּאָרְגָּעָס נִיט, אָוֹן אַיִּיר אַרְבָּעָס אָוֹן אַמְּלָאָכָת-הַקּוֹשׁ, אָוֹן
זָיִן וְדַע בִּיטְעָל וְאָס סְיָאָן אִיךְ גַּעֲנָבָן פְּאָרָה דַע גַּטְעָס-דִּינָּס. זָאָלְץ
יִיר קְרִיְינְבָּרְעָנְגָּעָן בָּאָטָש אֵשְׁמִינִית שְׁבָשִׁינִית הַיְּלִיקָם, הוּאָס אָנוּזָעָר
בְּזַלְיִיק לְלוּדְמִישׁוּן חָנוּס אָוֹן סְיִי עַמְּרַהָּרְץִים (אַבְּעָרְפָּרְסָה זַיְנָעָן וְיִי
עַזְּחָעָן!) פָּוּן וְיִיר קְדוּשָׁה אָוֹן פִּיטָּעָס.

פִּיצַּי אֶבְרִיט, יַעֲכֹב בָּכְמָאוֹן, נִיסִי בָּלְעוֹזֶר, יַזְדֵּל
אַחֲנוֹזֶר, עַלְחוֹלָלָע שָׁעַסְפָּאַלְעִילָּע, בָּרוּן דָּוָה אַמְּלִיעָר, יַטְחַ הָעָרָשׁ כָּהָנָא,
אַגְּנָל סָאַרְקָעָר, יַעֲנָקָל דָּעָר הַיְּזָרְקָעָר שְׂנִיאָוָר, אַבְרָהָם שָׁאָחָטָא, בָּרוּן
יְגַסְּטָלָעָר, סִירָאָטָע פָּוָן מִיסְאָהָר, חַיְנָאָתָקָי, טֻבָּיהָ, הַלְּפָעָרָן אָוָן דָּעָר
הַדְּרִידְרִישָׁאָה, יַעֲנָקָל דָּגָאנָצָעָט, נָאָרְגִּינְזָטָקָי, דָּוָאָיְעָטָקָי, יַעֲקָהָקָי, פָּאַלְיָאָ
אָהָה, טַעַפְעָה, שְׁנָאַלְיָקָר, בָּרָאָן, לִיבָּרְקָעָט אָוָן אַנְדָּרָעָה.
חוּן אַיךְ וְהָאָלָגָעָט דִּי צַיְסָט פָּאָר דָּעָם, וְהָאָלָט אַיךְ אַבְעָרְגָעָנְגָעָן
סָרָ פָּוָן דִּי אַלְפָ אַיְסְטָרְגָּרְגָּנְסָט אָוָן פִּילְ בָּעָן.

זחמי גראנטז חוגנים וחסן זיינען געהונן אין מײַן צײַס: נויסי בעלעוז און זידל דאָחגער.

צ'לאל'ס חיכיטקע משוררים, האס האבן פראאריביקס זוין נוסח, זיין
גען געהונן: ירוחם הקטן אוון ניסי בעלווער. פון ירוחומען וואלס איך געַ
קענס ובבן מערכער אָראָקְטָעָרְשֶׁרְטִיכִן, חיל ערד איז געהונן באָריַיט אַין
באנְז אַוקְרָאַינְג אלָס אַבעַנְגְּלָעֵכְר בוטער ברענְד אַיסְטְּרָעְגְּבָעֵן
צ'לאל'ס נוסחאות אַין זַיְן דַּחֲנוּנְן אוון אַין ווַיְנַעַּק אַמְּפָאַזְיִיעַס אַוְירַ צַוְּ
וַיְנַעַּק תְּמִידִים אוון משוררים, חֵי: חַעַלְהַלְעַל שַׁעַטְאַפְּלָעַת, ברוך קִינְסֶטֶס
לָעוֹ, קָלְמָן לִיעַת, וְלִמְן אַמְּגַנְּעָה, אַבְרָהָם שאַחֲאָס, יַאֲנָקֵל דָּעַר הַיּוּרְקָעָה,
גּוֹרָעָהִיטָּש אַין גָּאָז אַיְנִיקָּע האָס ווַיְנַעַּק געהונן פון רוחומיס שולָׂעַ.

אכבר ירוחםיס קאמפאנוציאיס ווינען שווין געהען פארטימינערט, סאר-
פוץ. סייאן שווין ניט געהען דער אָרגיניגנעלער צלאַל. דעם אָרגיניגעלן
אללאַן האָס מען נאָר בעקענות הערָן בּי ניטיס בעלווער. אוֹן דעַחַל אַיך
ויז אָפְּסְטָעָלָן אַבְּסָלָל לענְגָּדָר אִיבְּעָר נִיסְיָן, חַיל אַזְּחַעַס שווין מעד
קיינְגָּאָל ניט זיין !

אוון אס פראחאָס : ניסי אליען איינ געעהן און הייעוריקער, געשטאמלט אַבְּיטֵל חען ערד האָס גערעדס — האָס ער זאָס אַגְּנַעַץ אַלְּיאָס חוֹנִישׁ (דאָ רעדס ויזד אַיבְּערַהֲוִיסַס חען יִםְסַנְרָאִים-נוֹרָאִים-נוֹסֶחֶס) אַריינְגְּנַעַלְּיוֹס אַין באָר. ער האָס תְּמִיד גַּעֲהָאָס די בעסטע משׂוֹרְרִים, האָס אַין נָאָר מַעַלְּגָע בערעדס.

וְאַתָּה אַתָּה פָּרָמְבָגָן אֶל הַעֲלִיל שִׁפְעֵר חָזָן עַד האַט דִּירְיוֹשִׁירֶס דֻּעָם
כָּכָא. אַיְדַּי בֵּין אַיְנְמָל גַּעַשְׂתָּאָגָעָן לְעַבְנָן אִים חָזָן עַד האַט דִּירְיוֹשִׁירֶס אֶל
חוֹפֶה, אַיְן דָּרוֹתִין, לְעַבְנָן זַיְן שָׁוָל אִין חָזָן עַד האַט נָאָר אַיְמְגַעְבָּהִיבָּן
חוֹזְיָהָנוּ העַנְטָן צָוָם דִּירְיוֹשִׁירֶן, האַט עַד אַיְן מִיר אַגְּנְגְּצָוָנוֹן אֶל פִּינְעָר! אַיְדַּי
קָעָנוּ עַט נִיט דָּעַרְקָלְעָרָן פָּאָרָחָס, אַבְּעָר אַיְזָא כּוֹחַ אִיז גַּעַלְעָן אַיְן זַיְנָעָ
הַעֲנָט, בָּאָשׁ עַר אַיְן נִיט גַּעַחְעָן גַּעַשְׂוָלָס אַן גַּעַחְעָן וַיִּסְתְּפָן הַאַרְמָגָעָן.
עַד האַט תְּמִיד גַּעַזְוְנָעָן זַיְנָעָ קָאַמְּפָאַזְוִיצָעָס הַעֲכָרָן חַי זַיְן גַּעַחְעָן
עַשְׂרָבָן.

נשי האם ניס געליגטס קיין אקס איזיך זער באגליטונגן, ער האט אבעבר ארוטיגעבראכט אין פולער קראפֿס די נוּסחאות. און חער ער האט געהערט ניטיינַט מײַם נוראים — האס אים קימינאל ניס געענטס פָּאָרגענסן, ער איזו געהען אַינְגַּעֲבָּקָּן אין הארץ בעי יעדן איזו. אָךְ חעל אִיד דָא אַיבָּעָדָעָן אַ קליגוּט עַזְּפָּיאָר :

מפני האט מיך אמאל אַרְטִיגֶּנְדֶּרְפָּוֹן פֿוֹן פּֿעַטְּסְּבָּרוֹגְרָפָּי צָרִיצִין
דאָזְעָנְגָּן אַשְׁבָּתָה. עַסְנְדִּיק אֵין אֲכָרִין רַעַטְּסָאָרָן, דַּרְקָעָן אֵיךְ פֿוֹן דַּי
דַּיְידָן פֿוֹן דַּעַר בַּאַלְעָבָאָסָעָ, אֵוֹ זַי קְוָסָטָן פֿוֹן בַּיְינָן בְּגָנְגָן, פֿוֹן אַוְקָרְדִּינָעַ,
אוֹן זַי אַיְזָקָעָן פֿוֹן בַּעֲדַרְתִּשְׁעָה. אוֹחַת מִין פְּרָאָגָעָ וַיְסִימָּס זַי דָּאַ,
אוֹן צָרִיצִין, האָס מִיר דַי פְּרָאָרְגָּעָ וְעַנְפָּעָרָטָ, אֵוֹ פְּרָנָהָה האָבָּן זַי בִּיהְיָה,
פָּאָרָ אַיְזָן זַאְךְּלָסָ זַי זְיךָ גַּעַחְאָנְשָׁנָהָן, אֵוֹ זַי זָאַל כַּאֲשָׁ אַיְזָן מַאְלָ, פָּאָרָ
הַעֲרָן נִיסְיָין דַּאָזְעָנְגָּן יְמִינְגְּרוֹאָרִים !

או לא ליששאפע האס ניטי איינזיגעלאנטס אין די הערצער פון זיין
וואוועראער. אבער מיט אים, מיט ניטין, אוינו פארשוחאונדן דאס ריכטיקע
דלאלאס דאוחזען. קינגער פון זיין גשוררים האס ניט בעקננס אפирן
וון נאכמאנן ייטין! זו דעם האס מען געומוט האבן דעם בעסטען כאאר.
און האס געומוט באיזין ניטיס פיער אונ — ועל כולם — ניטיס היי
עריקע טיטימע! ווייל קיין חון מיט א שטימע חאלט ניט מפקיר געהען
גיט אלילין באָזְזַזְזָן.

1. P O I N T R O V . . .
 IN YIS-EA-JAL - V-YIS - MADISH SHIMEL - RA-GO B . . . - MO DIV-
 RO CHIR-U-SEI V-SHABDOR - V-YIS-EAH - V-SHABDOR A . . .
 ISN U YAMUCH MHAL - CHN - SEI
 YIS - BO - RACH V - YISH - TA - BACH V YIS-P - AR V YIS ROMAM V YIS
 NA - SEI - AY - /
 HU U. EI - UO
 2. T R A D I G I N G P O I N T R O V . . .
 IN YIS-EA-JAL - V-YIS - MADISH SHIMEL - RA-GO B . . . - MO DIV-
 RO CHIR-U-SEI V-SHABDOR - V-YIS-EAH - V-SHABDOR A . . .
 ISN U YAMUCH MHAL - CHN - SEI
 YIS - BO - RACH V - YISH - TA - BACH V YIS-P - AR V YIS ROMAM V YIS
 NA - SEI - AY - /
 HU U. EI - UO

- 10a -

*Illustrations for Hazzan Saitz's lecture transcribed
by Hazzan Max Wohlberg.*

TUESDAY, APRIL 22, 1958

MORNING SESSION

**"My Impressions of Synagogue Services
in Israel and Europe"**

Hazzan Max Wohlberg

I was particularly anxious to speak about our visit in Israel and in Europe during this past summer. First of all, it was a dream of many years come true. Secondly, as Mrs. Wohlberg had been to Israel before, I was even more envious to see what she had seen and what had inspired her.

Obviously, the place of the synagogue and the place of synagogue music in Israel is of extreme and special importance to me, and of course we spent a great deal of our time in Israel in the synagogue itself. Altogether we spent nine weeks of our vacation in Israel. During these nine weeks we visited many synagogues — both Ashenazik and Sephardik, synagogues of our brethren who had come from Bokhara, Kurdistan, Persia, Syria, etc. — because we were extremely interested to see what their services were like.

Of the nine Sabbaths in Israel, we spent six in Jerusalem, since Jerusalem is the hub of synagogal life. In Jerusalem we have a true *Kibbutz Galuyot*, for there we have Jewish communities from practically all over the world, transplanted with their indigenous customs and cultures. Jerusalem is one place where a Hazzan could profitably spend a life-time learning about Jewish music as it is sung throughout the Jewish world.

Of the other three Sabbaths, we spent one in Eliat, which has no synagogue and where services are held in a private home. We were so enchanted by Eliat, which is a magnificent, exciting spot, that we decided to remain more than the customary few hours we were due to spend there, and we stayed a week-end. Another Sabbath was spent in Tel Aviv — visiting two synagogues — and one Sabbath in Haifa. The three largest synagogues in Israel are in Haifa, Tel Aviv and Jerusalem.

We did not visit the one in Haifa for a reason which I will mention in a few moments. We davened Friday evening in Tel Aviv in a small synagogue on R'chov Frishman which was not too far from our hotel and we went there with Leib Glantz. The service there is no different than in the hundreds of orthodox synagogues in New York City. The young man who officiated was applying for the position, and he did nothing different than you could hear in the Bronx or on the East Side, or any other synagogue of an orthodox nature.

Sabbath morning Glantz walked with us to the Beit Hakneset Hagadol where the service was similar to the service in any modern orthodox congregation in this country. There was a choir singing. The music was commonplace. Although the hazzan had a fine, pleasant voice, his singing was not exciting. His individuality did not appear at all from his singing, which was cut to the bone — even the *Mimkomcho Malkenu* was

hurried. He started it with *Tisgadal*. There was a little bit of congregational singing of a poor nature. The service itself was disappointing.

The Yeshurun service in Jerusalem, where Cantor Meiselson is serving, was no different from the service in Beit Hakneset Hagadol in Tel Aviv, and left most of us very cold, because we did expect something else, something vital, something exciting. There, too, the Cantor has a nice, pleasant voice. His singing was of a minimum. There wasn't one recitative throughout the service at any one of these synagogues except in the evening service we attended in Tel Aviv on R'chov Frishman, where the cantor, aspiring for the position, obviously sang more than he would under normal circumstances.

Many of you will be interested to know of the place of Conservative Judaism in Israel, although most of you know what goes on in Israel as does every one of us who reads everything that is written about Israel.

There are two synagogues in Israel which may be classified as Conservative. One is in Jerusalem, called the Emet Ve-emunah, a small synagogue where Rabbi Alfred Phillips serves. He is a very fine gentleman, comes from Germany, and the service has a German atmosphere. The decorum is admirable. The women sit separately. There is a *machitza* — not a high kosher *machitza*, but there is a *machitza*. A little railing separates the *exrat nashim*. There is little congregational singing, and it was a very pleasant service. They have a hazzan who is engaged in other activities as well. Incidentally, few hazzanim in Israel receive remuneration for a comfortable mode of life. One in Jerusalem maintains a farm and probably derives his main income from it and not the synagogue.

The Emet Ve-emunah has applied for membership to the United Synagogue and wishes to become a member of the World Conservative Movement.

We visited the Phillips'. They were most gracious and we had the pleasure of their visiting us in this country about a month ago.

The second synagogue, which is more conservative than Emet Ve-emunah has also applied for membership in the Conservative Movement. This is the one in Haifa, and having spent only one Sabbath in Haifa we decided to visit this synagogue rather than the larger one.

This congregation consists mainly of olim from Britain, Canada, South Africa, and a few from the United States. It is mostly an English-speaking congregation, and as a matter of fact they use our United Synagogue prayer book with the English translation, which seemed awkward for Israel. There was much more congregational singing. They have no hazzan and they have no rabbi. They have applied to the United Synagogue and to the Seminary for a young student rabbi who would spend some time in Israel and serve them at the same time. One of the *ballabatim* officiates (there is a system of rotation among the *ballabatim*) and one of the *ballabatim* reads the Torah. Unfortunately, on the Sabbath we were there the man who was

to read the Torah didn't show up and I had the honor of substituting for him. Even more interesting was the fact that a Philadelphia rabbi was also present at the service and he delivered the sermon. Thus Philadelphia took over the service on that Sabbath.

Men and women sit together and some of the girls present were called upon to participate in the service, to read the *Ve-ohawto* and some responsive reading, which was a novelty in Israel. At present these two are the only synagogues in Israel which may be classified as Conservative.

Jerusalem, as I said, is the merkaz *ruchani* of entire Jewry, and certainly of Israel. In Jerusalem one can go to the Meah Shearim as we had gone, and be transplanted into a little East-European community of a hundred years ago. We davened in Meah Shearim, sat at a rabbi's *tisch* on a Friday night, *gechapt shrayim* and sang *z'miros*. My poor wife had to stand in the Weibershul and look through a lattice-work from about eleven o'clock at night, because the rabbi didn't begin his *tisch* until 11:30. The *tisch* didn't break up until two o'clock in the morning, when we concluded with dancing around the room to the words of the *Nishmas*, while Mrs. Wohlberg and Dr. Johanna Spector, who was with us, stood on their tiptoes in a dark room.

Not too far from there may be found the Jewish quarters of our cousins from the four corners of the earth, and I do want to express my thanks now to Dr. Johanna Spector who introduced us to some of the labyrinthian maze of old Jewish quarters in Jerusalem in which it would have taken us a life-time to find our way. Especially is this true of a section called Zichron Yosef and the nearby areas of Nachalat Achim and Ohel Moshe where we found an exotic Jewry of many colors and many kinds. This was the most exciting part of our synagogue visits in Israel.

On R'hov Ben Hillel, (many of you have been in Israel), near the Or-gil and the Eden Hotels, there is a new synagogue of Italian Jews. Not only the congregation came from various sections in Italy, Conegliano Veneto, Padua, Mantua, Reggio Emilia, but they also brought along their *amud*, a beautiful *aron hakodesh*, benches, decorations and the *ezrat nashim*. The service was the same as we had found in Rome and Venice and the tunes were the same ; little canzonettas and folk-tunes.

In the Zichron Yosef section (those of you who wish to find it: walk down R'hov Ben Yehudah and into R'hov Bezallel to the end and make either a left or right turn) you have more synagogues than you ever believed could be located in so small an area. We visited a Yemenite synagogue, and those of us who bemoan the lack of congregational singing, or congregational participation ought to be present at the Yemenite service. From the beginning to the end, everything is sung on a high C, by everyone present. Everybody, including the little children, shouts every word of the service. I don't know what the sensitive musician's reaction would be, but I can tell you that to me it was inspiring, because here was true davening, congregational participation from beginning to end. To an Ashkenazik Jew it will seem awkward that some of the

sections of the service which we highlight are just run through hurriedly. The service is extremely exciting and, of course, you are given an *aliyah* if you are a stranger. I was fortunate. I had more *aliyahs* during the summer than I have had during the past five years in this country.

Let me warn you, gentlemen, you are expected to read your own Torah portion. What is also interesting in the Yemenite synagogue is that after every verse — possuk — a little boy standing nearby reads the translation — targum, as was done in Talmudic days.

Incidentally, in this Yemenite synagogue we were fortunate in meeting and later visiting a number of times the rab, Rab Gafach, who is an extremely interesting individual, a lovely personality, a great scholar (his specialty : Maimonides), and a member of the *Beit Din* in Jerusalem. Incidentally, those of you who want to get acquainted with the Yemenite service can buy the Yemenite Siddur, an edition of four volumes which this Rabbi Gafach published recently.

We visited the Persian synagogue where we likewise met the rabbi, another lovely individual, Rab Nissim Melamed Cohen, who sings beautifully. Dr. Spector recorded his chanting on a number of occasions. We visited his synagogue when his son became a *chassan* and there was the *oifrufen*. Those of you who have heard the well-known Indian yells in the movies, could have heard the identical sounds coming down from the Weibershul after every *aliyah* and before the sweets were thrown (and they were thrown in such great quantity — that the groom should have *bensched Goimeil*).

It was a truly joyous service. Rab Melamed Cohen made a special *Mi Shebeirach* for everybody, inserting something characteristic about each individual. It was a delightful experience. An old bachelor was given an *aliyah*, and he was kidded in the *Mi Shebeirach* for his hesitancy.

We visited an Egyptian synagogue, where I met one of the finest eastern hazzanim that I have heard, who had the loveliest lyric tenor, with the most phenomenal coloratura and range that I have ever heard. He sang an unforgettable *Birchas Kohanim*. Incidentally, I looked him up and we met a few times. After much confusion I finally found the place where he stops approximately at four o'clock in the afternoon. It is a little candy store. This gentleman is a builder by profession, a plasterer. He lays floors. Hazzanut is just a sideline for him. His singing surely deserves to be recorded for posterity.

Our most unusual experience was to attend Sabbath *Bakashot* at five o'clock in the morning in a Kurdistan synagogue in Jerusalem. Approximately a dozen men, most of them facile in intricate coloratura and masters of the various *makams* (modes) are seated around the walls of the little synagogue and chant *bakashot* (*nemirot*) from a booklet "Seifer Shirei Zimroh Hasshaleim Im Seifer Habakashot Leshabat". (With the help of the hazzan of the Egyptian synagogue I succeeded in buying a copy of this long out-of-print, rare volume.) The poems were composed by Oriental-Septardi *Payetanim* and directions are given as to

the proper mode in which each of the zemirot is to be sung. The assembled take turns in chanting while the shamas passes around hot Turkish coffee and tea. These sessions last about two and a half hours.

During one of our visits to Jerusalem a young, impoverished hazzan, David, arrived from Tunis. In order to raise some funds for him a special *Bakashot* songfest was arranged for Sabbath afternoon in one of the Persian synagogues.

The local champ met David and they locked horns. There were probably 120 people sitting on narrow benches in a small room — we were so crowded that we had to fold our legs because there was just no room to sit properly — and the women, of course, were, *vie es passt such*, on the outside in the next room. For a couple of hours these two men sang *bakashot* alternately, occasionally utilizing a snatch of a tune in which all joined. As they went on the people encouraged them by slapping them jocularly on legs or shoulders.

While in Israel I also had the occasion of being invited to the *Misrad Hadatit* where I was interviewed, or, put more correctly, interrogated. I had the honor of having a reception tendered me by the hazzanim in Israel, and, believe it or not, there seemed to be at least over a hundred hazzanim. But, due to only a handful of positions in the entire country, most of them earn a living in sundry trades and professions.

From my observation and from the many talks I've had with hazzanim, lay people and professional musicians it seems to me that there are three areas which give hope to some sort of new creativity in the field of hazzanut in Israel.

One is a personal one and it concerns one of our members who at present has the limelight exclusively in Israel, and that's obviously Leib Glantz. Unfortunately, during the entire summer Leib Glantz did not officiate so we didn't hear him *daven*. However, we visited with him numerous times, were together a great deal and I heard some of his recently written music. He is the one hazzan who is doing creative work in the field of hazzanut.

May I use this occasion to suggest that our organization publish some of Glantz' recent music. I think it would bring us a great deal of credit.

In addition to Leib Glantz there are a number of fine musicians who could contribute mightily in the field of synagogue music. Unfortunately, there is no outlet for synagogue music in Israel. There are a few fine secular choruses. As far as synagogue choruses are concerned, outside of the one of Glantz, they are extremely limited and of a primitive quality.

There is a school, or the beginning of a school for hazzanim. I met with the directors of the school and with some of the instructors such as Geshury whom, I trust, you know from his many books and articles and Y. L. Ne-eman, author of the excellent volume "Tsellilei Hamikroh" on cantillations. At the present, I would say, that the school is of no great value, not because of a lack of proper instructors, but mainly because of lack of vision, a lack of understanding

of what such a school ought to represent and what its curriculum ought to be.

However, in the land itself there is a tremendous potential. There you have Jews from Europe, Asia, Africa and from the United States. Each group has brought along something characteristic and I cannot conceive but that ultimately some amalgamation, some fusion will take place among these many types and something new, something vital will develop.

Let me cite but one instance. During our stay in Israel the Belzer Rebbe passed away. By the time I heard about it (he passed away during the night) it was already early afternoon of the following day. I immediately ran out on the street as I wanted to be present at the *I'yayah*, but by the time I got to R'how Melech George the people were coming back from the cemetery.

Walking home I heard the kind of chanting I haven't heard since I was a boy, a Yeshiva *bochur*. From a court off the street, two boys were studying *Gemorrah*, chanting it as we used to chant it when we were children. I was captivated by the sound and following the voices I came to a big Yeshiva, and I stood under a window listening to these two boys studying *Gemorrah*. If there is anything like *oneg ruchani*, that was it. These two lovely alto voices (one was a deeper alto and the other was a little lighter) were obviously close to each other, and they were studying different parts of the *Gemorrah*, chanting totally oblivious to each other. The improvisation of these two children just gripped ones heart. If there is such a thing as *Misah Binshikah*, I would like to die listening to a recording of these two children studying the *Gemorrah*.

Ultimately I went into the building and looked at these two boys. They were the only two in class because all the others had gone to the *I'yayah* which took place then. I looked at these two children with their long *peius*, their sweet *malochim* faces, and listened as they improvised so beautifully, so lovingly.

Now, I can visualize these two boys growing up, leaving the imprint of the music in their souls upon their neighbors and in turn being influenced by theirs. Something exciting must evolve.

May I also say that Jews in Israel are turning back to the synagogue. There are more cantorial positions available in Israel this year than there were last year and last year there were more than the year before. In my humble opinion there is also a tremendous field in Israel for a conservative type of congregation.

Reluctantly, I will leave Israel without dwelling on religious experiences obtained in Safed and elsewhere. We flew to Rome with our son Jeffrey and there we attended Friday evening services in the large synagogue in the ghetto, on the Lungo Tevere, on the shore of the Tiber. Sabbath morning we davened in the Sephardic synagogue. As you know, the Italian Jewish community is diminishing.

From Rome we drove to Florence where we visited what is probably the most beautiful synagogue in Europe. Unfortunately, few Jews are left in Florence.

If they can get a **minion** they are extremely happy. From Florence we drove to Venice, where we visited the ghetto. Venice itself is extremely interesting, but the ghetto in Venice is unforgettable. And within the ghetto, almost within one courtyard, there are four or five of the oldest synagogues in Europe. The difficulty of getting a **minion** in Venice during the week is experienced throughout Italy.

We didn't want to go to Austria or to Germany, but there was one place that I wanted to visit in Austria. Sulzer's birthplace, you know, is Hohenems, a little town on Lake Constance in Tyrol and as we were driving from Rome to Paris (we rented a little Italian car in Rome) I wanted to stop off in Hohenems. I wanted to be in the place where Sulzer was born, and I was hoping, if the synagogue were still there, to stay over for the Sabbath. Perhaps I would have the good fortune of **davening** in Sulzer's synagogue where he began his career. We set out from Venice on a Thursday morning and we drove fast for fear that, should there be **chalila** no synagogue left and no place to stay, we would have to drive into Switzerland, into Zurich.

We drove through Cortina, which is probably one of the most heavenly spots in the world; through the Brenner Pass; through Innsbruch which is a jewel. We spent the night in Nassereith, not far from Feldkirchen and finally early Friday morning found us in Hohenems, hearts full of expectation and trepidation, with fear and with hope. I got out of the car and started to inquire for Jews. No Jews. I didn't give up so easily. I stopped in a bakery, in a tailor shop. I stopped people on the street. "Keine Juden, keine Juden." "Wo is die synagogue?" "Wir haben keine synagogue."

There must have been a synagogue. I knew Sulzer served here for a number of years. There was a synagogue in Hohenems. Finally I found out where the synagogue was. I got there but the synagogue was not there, as it had been rebuilt into a firehouse. The place was closed. We couldn't get it open, and so the three of us, Mrs. Wolberg, Jeff and myself managed to look in. We saw a sign, a little bronze tablet, indicating that this **building** was rebuilt in 1948, and it named the architect. But there was no mention of the fact that this was once a synagogue. We took pictures of it and also took pictures of the little river running through the town. As you know, Sulzer, as a child, fell into the river and was rescued by a non-Jew. In gratitude, Sulzer's parents dedicated him to the service of God. Incidentally, subsequently Sulzer provided a liberal pension for his rescuer.

The only thing we found Jewish was the old Friedhoff, the cemetery. We went there and found the gate locked. A farmer who lived nearby and who may have been a caretaker saw us approach and immediately turned around and left. After agile maneuver-

ing we managed to gain entrance and found the cemetery, one of the oldest in that part of Europe, shamefully neglected. The grass was high, and the old tombstones were crumbling, many beyond recognition, while others were overthrown and broken. A glass-covered inscription on the gate was smashed. Significantly, we noted numerous graves of soldiers who died for the Fatherland in World War I.

We also found the grave of one of Sulzer's relatives. As you know, Sulzer's real name was Levy. He was given the name Sulzer because his parents came from Sulz, a town not too distant from there.

With truly broken hearts we left Hohenems to get to Zurich in time for the Sabbath. The service we attended in Zurich was chanted by Cantor Neuman in a competent manner. After Zurich we stopped in Berne. Permit me, however, to turn to Paris where we wound up our vacation.

The first synagogue we visited in Paris, the one on the Rue Notre Dame de Nazareth, is one of the oldest in the city. On that Friday evening, the new rabbi of the congregation was being inducted, and the regular hazzan was sick! One of the old hazzanim, Hirshin, who is past 80 and pensioned (this is a congregation of the Consistoire, similar to a Kultusgemeinde) was called in to conduct the service, and he did admirably well, assisted by an organ and a fine choir.

The synagogue is in an old section of the city and it is a stately, beautiful structure. After the service both the Rabbi and Hirshin insisted that I officiate the following day, and I would have been happy to do so in this synagogue of Naumbourg. Unfortunately, that was our last Sabbath in Paris, and I wanted to be in the synagogue on the Rue de la Victoire, the Rothschild Synagogue. It was with a great deal of reluctance that I refused and on the following morning we went to the Rothschild Synagogue.

It was an impressive service. There was the senior hazzan, Isaac, who is also pensioned but is called upon to serve frequently. He still has a beautiful, mellow voice. Berlinski is the young cantor and Algazi is the choir leader. The service was cold and formal. The Synagogue customs were picturesque indeed. I had the honor of chanting the **Haftarah**, then walked to the loge of the President where I bowed respectfully. The music of the service was fine and the hazzanim did not sing an unnecessary note.

In conclusion, may I say the following : It seems to me that if synagogue music is destined to develop, its development will take place, in the main, in this country, in the United States. Its future will depend to a great degree upon the hazzan and the composer in this country. I believe that in this province of culture, in the field of music, synagogue music in particular, we are fated to be the suppliers, the exporters. Thank you very much.

TUESDAY, APRIL 22nd
A Musical Analysis of my Avodat Shabbat
Friday Evening Service
"Discussion of Avodat Shabbat"
by Herman Berlinski
Instructor, Cantors Institute

1. Introductory Remarks

I would like to begin this lecture with an expression of thanks to Hazzan David Puttermann. The work I am going to discuss was commissioned by him, and he has provided counsel and helpful suggestions, always pointing to a deeper understanding of every liturgical and musical phase of the service. Hazzan Puttermann has assisted many a composer before me in just this way, and if history is to take a kind view of our creative efforts, the name of David Puttermann deserves a very special place among the honored ones.

There are three different elements which must be combined in the creation of a liturgical work: The spontaneous creative spark, without which a composer is not truly a composer; a clear understanding of the religious function of the music, without which the work will lack direction and conviction; and finally, a knowledge of the traditional materials which are the common denominators between the composer and the congregation.

Exclusive reliance upon one's own creativity implies an implicit faith in man's capacities for Ur-creation. A composer of a religious work should have enough religious feeling to approach his work with humbleness. Such humility implies a willingness to speak a language which can be understood by those who participate in the service. Accomplishing this while maintaining high artistic standards and excluding the trite is an enormous task.

There are composers who are fascinated by the mathematical possibilities within the harmonic and contrapuntal structure of music. Others are involved in the process of dissolving conventional forms of expression and seeking originality at the risk of obscurity to all but few. These attempts have their place in the development of music, but the pioneers in music, as in other arts, have paid the price of their daring disregard of the limits of communication with bitter loneliness.

The composer of a liturgical work which is to be performed as an integral part of a service must realize that his undertaking is in its very essence communal. The basic materials of expression, whether they be musical or liturgico-verbal, have already been created by a process of historical evolution. The Jewish religion is perhaps the most history-conscious of all religions, and a composer of Jewish liturgical music should consider himself an agent who transmits, modifies and evolves the musical materials which have become the historical musical expression of Jewish religiosity. In other words, the composer of Jewish liturgical music must become engage. He is committed to a cause which transcends his own individuality. He must accept self-imposed restriction in his means of expression, and must surrender unlimited freedom. His

reward is the escape from the society of the lonesome, the immense satisfaction of having expressed and crystallized the subconscious religiosity of a group to whom purely verbal expression is by far not enough. Martin Buber has described the relationship of man to God as an "I to Thou" relationship. The composer who projects his work into a *Knesseth Israel* must relate himself to his congregation on an "I to I" basis. He can express what the congregation wants him to express only if his work is preceded by a process of complete self-identification. One is not a Jew by simply professing a belief in a specific dogma. Being a Jew implies also an identification with the Jewish past, its present, and its future, and a willingness to share, and, if necessary, to endure its future. Jewish history is held together by the continuity of its historical traditions, symbols and language. Consequently, Jewish music is only truly Jewish when it encompasses the traditional melos and its symbolic meaningfulness, and the Hebrew language with which it is intimately intertwined. The subordination of the individual to the national soul of Israel holds the promise that music thus created will not be a limited parochial affair. The world is full of 'rugged' individualists. So alike have they become that they have fused into a mass of gray and unrelieved boredom. Their music is meaningful only to themselves. They euphemistically proclaim themselves as the composers of the future, and wait for 'their time to come.' Perhaps, however, unknown to them, it has long past?

Let me conclude these remarks with a thought of Martin Buber's which will express so much better than I can my aspirations as a composer of Jewish music:

"The national soul of Israel is the fundamental reality in the spiritual life of all Jews. The artist and the writer (and composer H.B.) become creative only when they permit the unconscious spirit within them to operate freely. And the unconscious spirit of the individual is at bottom merely an expression of the great unconscious spirit of the nation. Hence, it is as a son of one's people, and only as such, that any individual can address himself meaningfully to humanity."

Martin Buber: *Reden Ueber Das Judentum*, First Lecture

II. Musical Analysis

The Friday evening liturgy contains a number of prayers of different historical origin. The emotional scope of each prayer varies in its intensity. It is, therefore, highly debatable whether a unified motivic scheme (however necessary within the framework of a symphonic work) could do justice to the diversity of the individual numbers of the service. A complete absence of any unifying factors, on the other hand, would rob the work of its new, personal, and unique character which alone justifies the composition of yet another new service. The traditionally prescribed change of the modes within the service implies a change of thematic approach; certain motives are proper only in a specific mode, and would be completely out of place in any other mode. I have taken this into account in my service, and have changed the thematic materials whenever a change from the

Adonoï Moloch mode to the *Mogen Ovos* mode occurs. However, some attempt was made to create at least a few unifying elements for the pieces in the major mode. The structural unity of these pieces rests on a simple musical cell which is derived from a combination of the *Mapach Pashta* trope. The gentle curving of its melodic line gives it a definite pastoral character, its major sixth Sets it well off against the minor character of the *Mogen Ovos* pieces. Furthermore, it creates a highly singable melodic line with good profile and an infinite variety of melodic variations. I shall outline below the basic motive 8s it appears in the prelude:

Ex. I.

No. 1. Prelude

The middle part of this motive becomes the nucleus of the *Ma Tovu* theme.

Ex. II.

No. 2. Ma tovu

The *L'cho Dodi*, which is based on a Sephardic melody, is composed of a completely different melodic line, but the listener again hears a hint of the original motive in the soprano solo of the *Tov L'Hodos*.

Ex. 111.



The basic motive appears again in the *Bor'chu* in a modified version, in the *Ahavas olom*, and eventually in the *Kiddush*. The *Sh'ma Yisroel* is based entirely on the trope according to Professor Rosowsky. It might be noted that the *Boruch Shem*, which is not scriptural, uses an inverted form of the trope itself.

Ex. IV.



A recording of a Yemenite reading of the Torah which Dr. Johanna Spector introduced at her lecture at the Seminary College of Jewish Music, gave me the idea of a bilingual approach to the *Vohavto*. The Cantor follows the exact trope of the cantillation, while the choir sings the English text in a free polyphony, a cappella madrigal style. Thus, the very archaic homophony of the cantillation contrasts with the austere chorale polyphony, a device used in the hope that it might add both drama and variety to the reading of the *Vohavto*.

No. 8. V^cohavto

Ex. V.

No. 8. V'ohavto

Ex. V.

HERMAN BERLINSKI

Andante con lentezza

CANTOR
V'ohavto Adonoi Elohe chn

ORGAN

Thou shalt love the Lord thy God with all thy heart, with all thy soul and with

Thou shalt love thy God with all thy heart, with all thy soul and with

Thou shalt love the Lord thy God with all thy heart, with all thy soul and with

The accompaniment must give the cantor the utmost freedom. The choir parts must be sung a cappella.

* The accompanist must give the cantor the utmost freedom. The choir parts must be sung a cappella.

The *Hashkivenu*, perhaps the most dramatic piece of liturgy in the service, is conceived as a passionate dialogue. It is a duet between 'cello solo and Cantor. The underlying harmonies are free-flowing, somewhat kaleidoscope, but always centered upon the *Mogen Ovos* mode based in this case on the key of F. The same modal approach was also used in the *Chazi Kaddish*. The melodic line here is purely traditional. The choir responses in the Baagolo and the *Tushbechoso* have been expanded into full two-part phrases. The addition of an antecedent phrase to the somewhat fragmentary character of the traditional melody contributes towards greater architectural unity and the building up of a more convincing climax.

Ex. vi.

The image shows five staves of musical notation for a vocal part. The music is written in common time with a key signature of one sharp. The vocal line consists of eighth-note patterns. The lyrics, written below each staff, are in English and Japanese. The English lyrics are: "rush b'cho so v' ne che mu so da a mi ron". The Japanese lyrics are: "rush b'cho so v' ne che mu so da a mi ron". The musical style is characterized by its rhythmic precision and melodic flow.

The *Adoration* and the *Vaanachnu* are written intentionally in a key which had not been used in any other part of the service. The *Vaanachnu*, which must of necessity be a short composition, presents to the composer the problem of maximum intensity and expression within a short musical space. The sudden change of key without the benefit of a prior modulation was used here as a device to create the immediate mood for this most important profession of faith. The Cantor solo is preceded by a rhythmical figure which acts as the cell for the whole number and gives it something of the character of a sacred dance.

Ex. VII.

No. 18. Va'anachnu

In the *Adon Olom*, I had to face a problem, as does every composer, of the congregational singing of a through-composed version of the *Adon Olom*. It has been my opinion that the Gerowitch version of the *Adon Olom* has become so popular with almost all congregations that it is well nigh impossible to hope to supplant this strong melody with any other, destined to become traditional. Such attempts have, in my opinion, always led to some vulgar melodies, composed in the hope that the congregation might accept them and sing them spontaneously. Having tried throughout the whole service to avoid the trite and the too obvious, I did not see any point in giving up these intentions for the *Adon Olom*. Therefore, I have approached it with the same artistic earnestness as in all the other pieces. It is a thorough-composed work. The melodic and harmonic character of each verse, while observing rigorously the *Chazak* meter, changes sufficiently to build up to the climax of strength and power with which a Friday evening service should end.

ELEVENTH ANNUAL MEETING OF THE CANTORS ASSEMBLY OF AMERICA

AFTERNOON EXECUTIVE SESSION

TUESDAY, APRIL 22, 1958

*Hazzan Samuel Rosenbaum, Presiding
President, The Cantors Assembly*

The Chairman read the *Hazkarah*.

IN MEMORIAM: Bernard Alt
William H. Caesar
Louis Lazarin
Gershon H. Margolis
Jacob Schwartz
Jacob Sivan
Mendel Stawis
Isaac Trager

The members of the Convention arose and observed a moment of silence in memory of the departed.

NOMINATIONS COMMITTEE REPORT

Hazzan Max Wohlberg

The Nominations Committee presented the following slate of officers for the year 1958-59, which was unanimously elected by acclamation :

President,	Samuel Rosenbaum
Vice President,	Isaac Wall
Executive Vice President,	David J. Puterman
Secretary	Alvin F. Schraeter
Treasurer	Moshe Nathanson

In addition to the slate presented by the Nominations Committee for membership on the Executive Council there were also several nominations from the floor.

ELECTED TO THE EXECUTIVE COUNCIL

Samuel T. Dubrow, Gabriel Hochberg, Pinchas Spiro

The following members were elected to serve on the National Council :

Metropolitan Region:
Harry Altman, Samuel Seidelman

Philadelphia Region:
Harry Weinberg, Kurt Silbermann

New England Region:
David Chasman, Irving Kischel

Connecticut Region:
Abram Brodacz, Eleazar Bernstein

West Coast Region:
Abraham Salkov, Herman Hammerman

Tri-State Region:
Mordecai G. Heiser, Abraham J. Denburg

New York State Region:
Harold Lerner, Herbert Feder

Central Seaboard Region:
Saul Z. Hammerman, Israel H. Breitbart

Chicago Region:
Moses J. Silverman, Maurice Goldberg

Southern Region:
William Lipson, Abraham Marton

"LET'S TALK IT OVER"

General discussion of Committee Reports and of the Good and Welfare of our Assembly.

Hazzan Rosenbaum expressed thanks to Hazzan Pinchas Spiro and his Convention Committee, as well as to Hazzan David J. Puterman and to our office secretary Mrs. Sadie Druckerman for helping in the success of our Convention.

Hazzan Max Wohlberg extended congratulations on behalf of the Assembly to the following:

Hazzan Adolf J. Weisgal upon completion of 50 years as a Hazzan, and 38 years as the Hazzan of Cong. Chizuk Emunah of Baltimore, Maryland.

Hazzan David J. Puterman upon completion of 25 years of devoted service to the Park Avenue Synagogue, New York.

Hazzan Gabriel Hochberg upon completion of 20 years of dedicated service to Temple Emanuel, Newton Centre, Mass.

Good wishes to Hazzan David Chasman upon his retirement from active Hazzanut, and his designation is Cantor Emeritus of Temple Tifereth Israel, Meldea, Mass.

RESOLUTIONS

WHEREAS there has been a continuous process of abbreviating the Synagogue's divine services, extending even to the complete omission of whole sections of the fundamental historic prayers such as the entire Musaf service; and WHEREAS no emergency exists at present, which might justify such drastic abbreviation of the Synagogue's prayers ; and WHEREAS there has thus arisen a rapidly growing tendency which endangers the vitality and character of the traditional Jewish service, and threatens to transform it into dessicated formula ;

THEREFORE BE IT RESOLVED That the Cantors Assembly of America vigorously condemn this unjustifiable breaking down of the traditional Synagogue service; and BE IT FURTHER RESOLVED that a copy of this resolution be sent to the Rabbinical Assembly of America, to the United Synagogue of America and to all organizations to whom the integrity of the sacred service of the Synagogue is of vital concern.

AWARD OF CERTIFICATES

One hundred and eleven hazzanim were awarded certification, having met the qualifications listed below:

1. Membership in The Cantors Assembly for a period of 5 years.
2. Service to Congregation exclusively on a full time basis for a period of 8 years, and
3. Approval of Executive Council (Passed by the Convention in 1956).

Hazzanim :

Isadore Adelsman	Nicholas Fenakel
Harry Altman	Merrill Fisher
Morris Amsel	Milton Freedman
Irving Ashery	Henry Fried
Saul E. Bashkowitz	Abraham Friedman
Eleazar Bernstein	Fred S. Gartner
Julius Blackman	Marcus Gerlich
Charles B. Bloch	W. Belskin Ginsburg
Mario Botoshansky	Myro Glass
Israel M. Breitbart	William Z. Glueck
David M. Brodsky	Bernard Glusman
Paul P. Carus	Maurice Goldberg
David Chasman	Judah J. Goldring
Josef R. Cycowski	Jacob Gowseiw
Joseph Cysner	Paul Grob
Samuel T. Dubrow	Charles S. Gudovitz
Aaron I. Edgar	Isaiah Guttman
Gershon Ephros	Nathaniel H. Halevy
Melvin J. Etra	Michal Hammerman

Herbert Harris	Jacob J. Renzei
Mordecai G. Heiser	Irving Rogoff
Gabriel Ho&berg	Moses Rontal
Jacob Hohenemser	Abraham J. Rose
William S. Horn	Louis Rosen
Simon Kandler	Samuel Rosenbaum
Abraham Kantor	Jacob Rothblatt
Abraham Kaplan	William R. Rubin
Adolph Katchko	Israel N. Sack
Nathan D. Katzman	Abraham A. Salkov
Saul Kirschenbaum	Morris Schorr
Irving Kischel	William Sauler
Jacob S. Kleinberg	Morris Schorr
Ben jamin Klonsky	Alvin F. Schraeter
Arthur S. Koret	Arnold Schraeter
Simon E. Kriegsman	Moses Schwimmer
David J. Leon	Samuel Seidelman
Sigmund Z. Lipp	Morton S. Shanok
Harold Lerner	Abraham Shapiro
William W. Lipson	Gedallia Sheinfeld
Harry J. Lubow	Gregor Shelkan
Yehudah L. Mandel	Rubin Sherer
Asher Mandelblatt	Benjamin Siegel
Aaron Mann	Morris Siegel
Joseph Mann	Abraham D. Silensky
Philip Marantz	Jacob H. Sonenklar
Abraham Marton	Moses J. Silverman
Bernard I. Matlin	Jacob H. Sonenklar
Saul Meisels	Pinchas Spiro
Nathan Mendelson	Ralph Sternberg
Edgar Mills	Charles Sudock
Moshe Nathanson	Carl Urstein
Paul Niederland	George Wagner
Ben Gershon Nosowsky	Isaac I. Wall
Morris Okun	Sol Wechsler
Ivan E. Perlman	Adolph J. Weisgal
Irving I. Pinsky	Solomon B. Winter
David J. Putterman	Max Wohlberg
Abraham Reiseman	

THE PRESIDENT'S ANNUAL REPORT

HAZZAN SAMUEL ROSENBAUM

Honored guests, colleagues and friends:

There is a little known custom relating to *Hilkhot T'fillah* regarding the proper behaviour of a person who is asked to be *yored lifney hatevah*. The *Orah Hayim* tells us that such a person should, at first, refuse in order to symbolize that he considers himself unworthy of the honor. Only if asked a second time should he accept. Even the professional Hazzan is not excused from observing this courtesy.

If I do not wait to be asked a second time to rise to stand before this *amud*, I hope that you will not consider it ill of me nor as an affront. We have so few opportunities to talk together, and our convention program is so crowded, that I am jealous of every moment wasted. Besides, if I wait for a second invitation, it might never come.

I have always felt that to call the president's annual message to the convention a report was somewhat of a misnomer. The activity, or lack of activity, in our Assembly during the last year is duly recorded in our minutes and needs no repetition here. Rather, I see as the chief task of the president at this time to give some suggestion to the convention of the general direction which our Assembly must take in the months that lie ahead and it is to this task that I shall now proceed.

As we look back upon the first decade of the life of the Cantors Assembly, I think we can safely assign to those years the following verdict.

During these years the Cantors Assembly, as an organization, achieved more for its members than they possibly could have done for themselves as individuals. These were the hard formative years during which the Assembly needed courage more than anything else. It needed the courage to strike out in new directions, the courage to remain steadfast to new principles no matter how harsh or visionary they seemed at the time. It took courage to withstand the indifference of others; courage and heart were needed to call to task colleagues and congregations who fell by the wayside. The results, however, have proved more than worth the effort. We now have a proud and stable organization, respected by its members and recognized by all as the national organization of cantors. We can justly take credit for the increased stature of the Hazzan.

If the first decade of the Assembly can be considered to have been the organizational decade, it seems to me that the next decade must be the decade of the Hazzan as an individual. These next 10 years must be assigned to the growth of the role occupied by the Hazzan in the individual congregation. I shall speak at length, a little later on, of why this is necessary and suggest to you the broad outlines of a program on which, I feel, we must embark as individual Hazzanim; but at this point there are some practical matters of activity suggested for the Assembly as a whole.

1-I am sure you are all aware that the Seminary and the Rabbinical Assembly each year embark on a public relations program to bring the message of Conservative Judaism to the small communities throughout the nation. This program, called the Rabbinic Cavalcade, sends a good number of the more prominent rabbis of the Rabbinical Assembly on short speaking engagements in a number of these congregations. Each rabbi will have, during a particular week, 3 or 4 stops to make. In each community he speaks to the Conservative congregation on various aspects of Conservative Judaism.

At the recent United Synagogue convention I had opportunity to discuss with Dr. Moshe Davis the possibility of assigning a number of hazzanim to accompany these rabbis so as to make each stop of the cavalcade a more festive occasion. Instead of an ordinary meeting the hazzan might chant the Maariv service before the rabbi delivers his talk; or the hazzan might sing a short concert after which the Rabbi might speak, or the hazzan himself could cover a particular congregation either to sing or speak.

No matter what the mechanics are I am sure you all see the benefit to us as well as to the congregations; especially, when you consider that most of these congregations do not have hazzanim. Dr. Davis has indicated his interest and approval of such a plan and I believe we will be able to implement it during this coming year.

2-We have long spoken of a library of Synagogue music for the Cantors Assembly, for the Cantors Institute or for the Seminary. As of today, the Seminary boasts of only a very limited library, the Institute of a still smaller one, and the Cantors Assembly of none. A number of years ago David Puttermann contributed a major part of his own personal library in memory of his father to the Seminary library. It remains unopened and uncatalogued. I propose to you that we allocate promptly whatever sum is necessary to assign a competent librarian to catalog this collection and to put it in proper shape for library use. It really matters little which of the three gets the library so long as it becomes available at the Seminary.

3-We have made considerable progress in one of our most sensitive areas-the area of placement. After much discussion and a good deal of thought we have revised the placement form which now goes to congregations seeking hazzanim. I believe it now conforms with all the wishes that have regularly been expressed at conventions and I recommend that you, who have not as yet seen it, come into our office here at the convention and inspect it.

I believe-and, from my correspondence and conversations with many members, I find they agree-that our present system of placement is in need of some improvement.

For a beginning we need to revise a cardinal principle upon which we have been basing our placement procedures: the requirement that a candidate submit

a photograph of himself and a recording. Both of these requirements symbolize qualifications which are not realistic, nor are they in keeping with principles espoused by our Assembly. I am sure that it is really not our intention to recommend a candidate because of what he looks like and I am equally certain that it is unfair to judge a man's vocal qualifications, to say nothing of his Hazzanic qualifications, on the basis of an acetate recording played back on a lo-year old, scratching portable phonograph. This is almost as cruel and unfair a procedure as was the old fashioned line-up type of audition. It is a fact, however, that congregations are often able to listen to these recordings before selecting candidates for interviews. It is a little ironic that the Cantors Assembly, which has been preaching the doctrine that there is more to being a Hazzan than the ability to chant a prepared recitative, should encourage placement on just that primitive basis.

What I suggest might be considered a bit revolutionary but I beg you to give it some thought. That we prepare a comprehensive placement questionnaire which, when filled in, will contain all the information we might ever need for placing a colleague. That this questionnaire be sent to all members, whether they are at present requesting placement or not, and that all members be required to complete it and return it. These questionnaires, which will actually be personnel histories of our members, will then be kept on file.

During the next year I further recommend that each member, at a time convenient to himself and the placement committee, arrange for a personal interview with the committee-whether he is seeking placement or not; so that the committee may make a personal judgment of each member's personality, general abilities and vocal qualifications. This information should then be inscribed on the individual member's personnel card. When a hazzan requests placement, he will then be able to do so by telephoning the Chairman of the Placement Committee and notifying him of his needs and of his reasons for requesting placement. Following this procedure the Placement Committee will get to know, personally, over a period of time, each hazzan and their evaluation of his potentialities will be infinitely more realistic.

Once the mechanics of this procedure have been ironed out we will have a placement system which will be measurably more just and appreciably more efficient; one which will be especially helpful to older hazzanim seeking placement. I urge you to consider this proposal very carefully and to let me know, preferably in writing, what you think of it.

4--Here is a problem which I think we will be facing the next decades. In about 20 years more than half our present membership will be retired or ready for retirement. A small number, and we pray that it be very small, of us will have passed on. At the rate of 4 to 6 graduates a year, which the Cantors Institute now produces, in 20 years we will have less than 100 Cantors Institute graduates in the field. If our Assem-

bly continues to grow as it has in the past, and I for one believe that our rate of growth will increase over the next few years, there will be some 200 positions which will need to be filled. Where these hazzanim are to come from should be of keen interest to us. Europe and other parts of the world can almost be written off now as sources for hazzanic material. As the older private instructors in Hazzanut pass on, there will be no hazzanim from that source.

If we do not see to it that the Cantors Institute grows to the point where it can double or triple its output, we will stand a very good chance of going through a period when we will be flooded by improperly prepared, self-made hazzanim ; and all the work which has gone into raising the standards for the Cantorate will stand in danger of being lost. This is something very serious to think about and something to which we ought to devote considerable attention in talking through.

5-Having spoken of retirement I believe that retired hazzanim might offer one possible solution to that problem. We hope that during the next 20 years all of our members will avail themselves of the retirement plan for which we are all eligible. We have had the plan carefully investigated by a number of individual insurance experts and, according to the best information available, this is the least expensive and the most protective plan that is available in the insurance market today.

Let us say that a hazzan elects to retire at the age of 60 and begins to receive his retirement allowance, and let us further say that the congregation elects him Hazzan Emeritus and requires no duties of him, and furthermore the congregation is grateful enough to supplement the retirement income with a pension of its own. What happens to the hazzan himself? What happens to the heart and the spirit of a man who has been going at full pace and upon reaching the magic number, 60, is put upon the shelf to be honored and admired but to do nothing? I am sure that you know that all studies which have been made in the field of geriatrics, which seeks to search out the problems of older people, point to one important fact -that no matter how good is the care we give our older citizens they will be unhappy, and as a result unhealthy, unless they can be made to feel that they still have something of importance to contribute to the good of the world.

Would it not be an idea for a hazzan, who retires from a busy and important pulpit, to associate himself with a small and new congregation and to serve as their hazzan on a very limited basis? What he might lack in vocal ability, I am sure, he can more than make up for in wisdom and warmth. As of today, there are dozens of small congregations who are clamoring for hazzanim, but cannot afford to pay, as yet, enough for even a young man to make a living. A small congregation would need to pay the hazzan only a small remuneration. This plus his re-

tirement allowance would more than suffice his financial needs; but more than that he will be, with such a program, safeguarding his own spiritual and physical needs. Adequate care could be taken so that the congregation would be required to engage a full time hazzan within a reasonable time. I am sure that all of us would rather wear out than rust out. This is nothing new. Shalom Aleichem calls Karielevke's valiant cantor, Reb Melech, a man to be envied for having had the good fortune to die, so to speak, in harness-- not on an ordinary week day and not on a Sabbath but on Yom Kippur during the last moments of Neelah. These are perhaps somber thoughts for a moment such as this but I believe they should occupy our attention in the years that lie ahead.

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In the pursuit of practical affairs we are never able to take time out to discuss the philosophy of our profession; to think out loud together about the direction we should like to pursue, the position we should like to occupy and the steps we must necessarily take to bring these thoughts to action.

However, here in convention, you will forgive me if I impose upon your natural desire to accomplish practical things long enough to discuss some theoretical aspects of our profession which might be considered *halakhta lemeshiha*, matters which might be appropriate to the times of the Messiah. I am sure you will agree with me, however, that, as we grow older, we find that practical things can happen only as a result of such impractical discussions.

I take as my-theme the excellent one which Hazzan Spiro has assigned to the convention—"The Road To Learning Is Endless". While no one here will disagree with these sentiments, I wonder how many of us are prepared to carry out the implications of these words. Most of us consider that as Hazzanim, who have occupied pulpits for a number of years, we have done our share of learning. Some of us feel that learning is not important unless we can get a degree for it. All of us consider ourselves masters of our art. We remember how haphazardly and with what difficulty did we master it. We learned as choir boys from faintly remembered and poorly transmitted manuscripts, from *bletlach*, from bootlegged and pirated *shtiklach*. Few of us, indeed, were fortunate to come under the influence of a Joshua Weisser or Jacob Beimel. When there were no teachers we learned from everyone. Somehow we managed. The difficulties served only to sharpen our ingenuity and encourage our resourcefulness. We begged and borrowed, bartered and bought, and out of all this came the finished Hazzan and we were ready to serve a congregation.

But we are not finished. These last 10 years have taught us something. It was not pleasant and it was not easy to accept--a small number of us have not yet accepted it. We have found that in the second half of the 20th century in America a Hazzanic repertoire -as good as it may be-and the voice to execute it-

as glorious as it may be, are just not enough. Strange and new criteria have arisen against which we must qualify ; new standards are developing by which we are judged. The ranks of *m'vinim oif hazzanim*, as our teachers knew them, have been decimated. The Synagogue pews, which once upon a time were crowded with connoisseurs of the liturgy and of hazzanut, and most important, with *daveners*, are now empty, or at best occupied by new, silent and staring faces.

In the years that lie ahead ours will be the task to study these faces, to learn their needs, to teach them, to interpret to them the beauty of our faith and our tradition. These faces, for the most part, are silent not out of choice but because they are not at home in the Synagogue. They are truly lost souls. Our task is to lead them back, to help them find their way to a renewed faith in the one God Whom they have come to praise.

As Hazzanim we must consider the revival of Jewish worship at least on a par with any of our most important tasks. Jewish worship will flourish only when the worshippers develop an understanding of Israel's eternal role in history and when they are possessed of a deep conviction as to the value of the Jewish way of life for themselves and all mankind.

This is not the task for the Rabbi alone; if we will it, we can have a great share in it. While the Rabbi must, of necessity, concentrate on the areas of law and theology, the whole gamut of Jewish culture, which now lies suffocating and strangling, is open to us. There is a great vacuum developing in Jewish Synagogue life. There is great activity and great noise but few accomplishments. Many of our synagogues are straining to lure Jews to them by means of "strange fires", and punishment for the bringing of "strange fires" upon sacred altars is the same today as it was in the time of Nadav and Avihu : destruction of the spirit while the body remains alive. Surrounded by new and beautiful Synagogue structures, the Jewish spirit is dying.

In the last decade, a novel apparatus for the recording of Synagogue life has developed ; the weekly Synagogue bulletin. Historians of the future will find the task of studying Jewish life in our time a much simpler one than heretofore; for, in the collective issues of the publications of American Synagogues, the history of our day is being inscribed.

Fortunately, we need not wait for the next century to find out what is going on in our Synagogue. Each week several hundreds of these historic capsules come to my desk and I would like to share the contents of some of them with you. They will give us some insight as to what Jews are doing in shul these days.

A New York City congregation's Young Married Club announces the appearance of Dr. speaking on the subject, "What Can Chiropractic Do For Us?"

A Pennsylvania congregation recently invited all to "Eat, Dress, Play Sloppy Joe. Sloppy Joe Night, A Night of Fun."

Another Eastern congregation reports the following: On Sunday, December 16, the Men's Club will host another of its Latin-America record hops. The Dance Studio will give one hour of free instruction in rhumba or calypso. This will be the first time that our new High Fidelity System will be used. This also will be the first meeting of the new Latin-American Dance Club formed under the sponsorship of the Men's Club.

At a well known congregation in the Mid-West Dr. spoke at a Men's Club Breakfast Forum and touched on such subjects as the following: Baby needs a new pair of shoes. What kind should they be? Is it a break or is it only fractured? You and your arthritis.

A Miami congregation : "Don't miss this week's Sunday Breakfast because we have something extra special in the way of guest speakers. Mr., Sports Editor of the Miami Following the breakfast we will transport our strike and spare enthusiasts to the bowling alley."

A prominent Long Island congregation: "Calling all men to our gin-rummy tournament which is scheduled for Monday evening, March 10 under the chairmanship of our president."

"Yes, we're going to have a Matzah Ball on April 13", boasts another Long Island congregation.

A Mid-Western congregation reports a successful event : "The Men's Club Yiddish Players in 'Do You Trust Your Weible?'. The players were hilarious-at least, in appearance. Most of the "lines" were lost to the audience as they "howled" at the "sight" of the players. (Next appearance? When the "players" are released from their "white jackets").

One of the oldest congregations in the East for weeks advertised the following: "Watch For The Mezzuza Man". I waited impatiently to learn only last week that the Mezzuza Man was not an inspector of Jewish doorposts but rather a takeoff on the current Broadway show, "The Music Man".

This same congregation headlines the following: "Men's Club offers baseball game and boating instructions to members." The very same congregation featured in its Festival of Religious Music two Bach cantatas, explaining it is unfortunate that parochial attitudes restrict performances of inspired religious music to the institutions of the composer's creed".

As if to sum this all up, a prominent Rabbi in my own community last week spoke on the following topic: "Where did you go? To Temple. What did you do? Nothing".

I could go on at great length but I think I have made my point. This great cultural vacuum, which is developing in our Synagogues, is no different than a physical vacuum. Nature, say the scientists, abhors a vacuum. Sooner or later it gathers enough force to fill the vacuum. It is my hope that we, the Hazzanim of this Assembly, together with our colleagues in the Rabbinical Assembly, and with a small, but devoted nucleus of farsighted laymen, whom Bialik has called

"weavers in secret", will displace that vacuum with activities which bear the unmistakable stamp of Judaism.

All of us need to resolve, now, never to give in to the wave of vulgarization which threatens to engulf us. We, who have pondered the history of the Jewish people, can appreciate the terribly slow growth of its values. We have seen our people and all that it held dear almost go under and, then, time after time, miraculously, mysteriously rise again-in a new environment-readapted to its new setting, stronger and more virile than before. Having observed this in countless repetitions from Nebuchadnezzar to Hitler, from the plains of Mesopotamia to the crematoria of Germany, how can we be less than convinced that Judaism is a supple, vibrant, living thing which calls us to itself and bids us to create again? Can we do any better by ourselves and by all mankind than to tie ourselves ever closer to this ancient, yet ever new way of life. At our disposal are the vast resources of four thousand years of Jewish music, art and literature. This is the challenge to all of us!

Great, untouched vistas of activity lie waiting for us in the next several decades. We need only to dig in. But we will need some special new tools. We will need to know more about the mechanics of teaching; know how to scientifically impart information to others. This means courses in educational technique and educational psychology. We will need to know how better to communicate with our congregation. This means courses in public speaking, in English composition, in the use of radio and television. We will need to improve our skills with the musician's tools : harmony, arranging, conducting and musicology. We will need to broaden our basic knowledge of Jewish music to include art music, folk music-the ancient as well as the new. We shall have to become much better acquainted with the music of New Israel.

We shall need to increase our effectiveness as ministers. While it is not necessary for us to delve into these studies as deeply as do the Rabbis, we need instruction in pastoral work-how better to serve those in need; how better to comfort our people in times of sorrow. We shall have to become more conversant with Jewish Law especially as it pertains to those areas in which we are most active. We shall need to greatly increase our knowledge of the Hebrew language so that we can become more familiar with the modern Hebrew literature that is now coming into being.

My proposals present a great opportunity which we cannot afford to ignore. If we are content to remain only singers of the liturgy, then what I have proposed can have no meaning for us and we must be prepared to suffer the consequences. If, however, we are prepared to do, in practice, what we have done in theory with our titles: that is, change our outlook from that of Cantor, whose translation is singer, to Hazzan, whose translation is that and much, much more, then we must begin at once to prepare. This will not be easy.

We will first have to face up to the areas of our deficiencies and then, one way or another, either as individuals or as members of regional study groups, or by means of special summer institutes, begin to assimilate these new skills. For most of us I cannot hold out the award of a degree. The Seminary, like any other institution of higher learning, cannot give degrees to students no matter how willing or capable who do not have the necessary prerequisite credits to matriculate. But the Seminary does have, as do most universities, a division of general education, that is, a department of study where anyone, with or without a Bachelor's Degree, may enroll for study *lishmah*, for its own sake. Through that avenue and through our own resources right here in the Assembly we must make this knowledge available.

In the next decade each Hazzan, as an individual, must grow in knowledge and in strength in his own congregation so that our profession can look forward to ever greater and honored areas of service.

You are, of course, familiar with the magnificent tradition in Jewish life of taking time out each Sabbath afternoon in the long days of spring and summer to study a chapter of *Pirkei Avot*. This guide to human duty is perhaps the most widely known of all the 63 tractates of the *Mishna*. Before beginning to study it, it is customary to recite from the *Mishna Sanhedrin* the following quotation :

Kol Yisrael yesh lahem helek liolam haba

All Israel has a portion in the world to come. As they are accustomed to do, scholars have long haggled and puzzled over the real meaning of this phrase. In closing I should like to bring to your attention the interpretation offered by the Dubner Magid which seems to me to have particular relevance.

"*Kol Yisrael*", he says, "All Israel is, according to this pronouncement, most certainly assured of *olam haba*; but insofar as the individual Israelite is concerned, he must be worthy of his share, he must win his share by virtue of the life he leads."

As Hazzanim, we have an almost unique opportunity to earn our share of the approval of eternity in the pursuit of one of the loftiest callings that man can have on earth: to lead his fellowman in prayer ; and in doing so to lead him away from the transient and the material and to direct him to search for the eternal truths. As we perfect ourselves in our very special sacred calling, in like measure will we be judged worthy of a share in *haolom haba*.

THE PHILOSOPHY OF CONSERVATIVE JUDAISM

by Dr. Israel H. Levinthal

Mr. Chairman, Mr. President, Officers and members of The Cantors Assembly, the Assembly of Hazzanim, and dear friends.

I won't try to tell you how privileged I feel to have been invited to come to you and to speak to you at one of the sessions of your convention. I have a very

difficult task, first of all to follow such a splendid presidential message which I, in common with you, enjoyed very much. Your president has called to your attention many important issues that you will have to consider and I know it is taxing your patience a great deal when I ask you now to listen to me on a theoretical subject. But I have to speak on the subject that has been assigned to me, The Philosophy of Conservative Judaism.

Before I do, however, I want to say that I, as a Rabbi, do appreciate the important role that you, as Hazzanim must play in Jewish life, and I agree heartily with the fine analysis brought to your attention this evening by your president. Already in ancient times, in the Talmud, we have an interesting discussion between two of the leading Rabbis of their age, Rav and Shmuel, the leaders of Babylonian Jewry in the third century. They ask a peculiar question : "For whose sake was the world created?" Shmuel answers : *Bizchut Moshe nivra ha-olam*, "The World was created because of Moses and for the sake of Moses." Rav says: *Bizchut David mivra ha-olam*, "The world was created for the sake of David."

Rashi interprets this passage, which seems to be a naive discussion for two such great scholars. And he says, "For the sake of Moses? Because he was to receive the Torah and to give the Torah to our people." And the rabbi who said, "For the sake of David, because he was destined to sing many hymns and songs of praise to God."

What the rabbis meant by their discussion was, for whose sake, or who was more responsible for the building of the Jewish world, the Jewish life? One attributes the greatest influence to Moses, who gave us the Torah. The other says, we have to give credit to David, the sweet singer of Israel.

I would like to say that both are correct. If we want to speak of the influences that have to be used to build the Jewish world, Jewish life, especially here in America, we certainly have to look to the successors of Moses, the rabbis, who have to give the Torah to our people. But we have to look also to the successors of David, the singers of our people. And if the rabbis in your congregations are doing an important work, which we all agree, you the Hazzanim, the spiritual descendants of David, the sweet singer of our people, you also have a share in the building of our Jewish life. And that is why I look very seriously upon your work. Because you, too, have the future of Jewish life in your hands. *Shne parnasim tovim omdu lahen l'yisrael, v'elu hem, Moshe v' David*—"There were two good, great leaders who arose in Israel, Moses and David! Look at the liberality of the rabbis, that they placed David on the same plane with Moses. You have to understand your position. When you yourselves will realize the importance of your influence and the importance of your work, then you can hope that the congregations too will appreciate the important position that you hold.

Now to come to the subject that has been assigned to me. It isn't an easy subject to discuss, especially in one lecture, and the lecture is of limited time. So I'll have to make it brief. And I say it isn't easy for the following simple reason. In order to really understand the philosophy of the conservative movement, you have to have some idea of the philosophy of Reform Judaism and you have to know something of the philosophy of, and the trends in, Orthodox Judaism. Conservative Judaism arose as a protest against Reform and also as a reaction against what is commonly termed Orthodox Judaism. And unless you have a picture in your mind of what these two other movements meant and mean, you cannot know what Conservative Judaism really is.

I recently presented a manuscript to a publisher for a book that will be published in a few months, in which I deal with the subject. I'm very much interested in all of these ideologies. In the book I discuss at length first Reform Judaism, its background, its trend, its philosophy. And then I discuss Orthodox Judaism. Only then do I approach Conservative Judaism because, as I said, Conservative Judaism arose later than, and in contrast to, the other two.

We have to understand how Reform came into being, and in order to know how Reform came into being you have to have a picture of Jewish life a hundred and fifty years ago in Western and Central Europe after the French Revolution. The ghetto walls were broken and the Jews suddenly found a world that was free. Opportunities that were denied to him for ages were suddenly offered to him. And the Jew began to rush, to take advantage of these opportunities. And in rushing he threw off much of the yoke of Judaism, -some, all of the yoke of Judaism. There was a rush even for the baptismal font. And there were hundreds, even thousands, who were willing to pay the price of the admission ticket to European civilization, as Heinrich Heine called "conversion." And these early founders of Reform were anxious to stem the tide, to stem this rush away from Judaism. We dare not misjudge them. We dare not make the mistake of calling them assimilationists. They became assimilationists later on, but the early founders of Reform had a fine motive. They wanted to unite the old Jew with the young Jew who was born in this age of freedom. Their mistake was not in the motive. Their mistake was in the method that they pursued, in the excesses to which they went in the errors of judgment that they made.

I think I can best explain what happened to the early founders and the later followers of Reform by interpreting for you the following Midrashic comment of the rabbis to a scene in the Bible. You all know the story of Joseph and his brothers, and you remember that after Joseph made himself known to his brothers he sent them back to Canaan to bring their father, the old Jacob, into this new land where his own children were born, to unite the old generation with the new. And the Bible tells us that he gave his brothers a parting message before they left.

He told them, "*Al tирgexu baderech*, -Do not fall out by the way." That's all the Bible says. But the rabbis looked deeper and they wanted to know what did he tell his brothers? After all, it was such an important message. One rabbi says he told them, "*al tafsiу pesiah gasah*, - Do not take a hasty step". You're going on an important message, it's true, but don't run, because, the rabbis tell us, when one runs he loses part of his vision. A hundredth or two hundredth part of your vision is lost when you run. And so he told them, don't run. Don't take the *pesiah gasah*, because you may lose your vision!

If I wanted to put into one phrase what happened to the founders of Reform, it is just this: They took the *pesiah gasah*, the hasty step. Instead of trying to reinterpret the ancient traditions as the old masters did in ancient times when new conditions arose, they began to run and in running they became blinded, they lost their vision. And I don't have to tell you to what excesses they went. They eradicated every mention of Zion, every thought of the peoplehood of Israel. They abolished the Hebrew language, all the sacred memories of our past were thrown overboard. Above all, they divorced themselves from the *Halachah*, -from Jewish law, -the rules of Jewish discipline that regulated Jewish life for two thousand years, that united Jewry throughout the world. They threw that overboard. That was their greatest mistake.

What was the result? An anarchic individualism. Everyone did as he thought right and as he pleased. As I said, they had a problem, a grave problem. One of the greatest scholars of that age, Leopold Zunz also wanted certain reforms. However, when he saw what was happening, he cried out, "Suicide is not reform!" and what they were doing was committing suicide as Jews!

A British rabbi of our own day, discussing that period of early Reform, put it very beautifully when he said, "Dissolution is not a solution. You don't find a solution by the process of dissolution." And he adds, "If a person has a headache, you don't cut off his head. You overhaul your whole condition and then the pain is removed, the bad effects are removed."

What they really did was not only to cut the head, but to cut the heart of the whole Jewish tradition. In America the trend was no different so that Isaac Mayer Wise, the founder of American Reform, the great organizer of American reform, had to cry out, "Every congregation has a leader who reforms as he thinks proper. They call it free development of the religious ideas. We call it anarchy." And that is exactly what it had become.

And it went so far that Emil G. Hirsch, perhaps one of the greatest scholars among the reformers of a generation ago, as late as 1920, made the almost unheard of boast, "Ten more years and there will be no difference between Reform Judaism and liberal Christianity." And he said this as a boast. He was proud of it. To such an extent did Reform Judaism go.

Conservative Judaism arose as a protest against that tendency. Its beginning may be traced in Germany with the appearance of Zecharia Frankel. He was one of the great scholars of his day who also believed that certain innovations had to be introduced if they were to stem the tide of the stampede from Judaism. He joined the early reformers and attended the first Rabbinical Conference, which was held in Frankfurt. But when these reformers voted to abolish the Hebrew language from the prayerbook and from the curriculum in the schools, he walked out in protest. And he already pleaded then for the organization of what he called the "positive, historical school of Jewish thought". In other words, clinging to the past, but looking to the past through the eyes of Jewish scholarship.

In America it had a similar beginning. Already in those years, Sabato Morais and Isaac Leeser, the two Portuguese rabbis from Philadelphia, joined with the early reformers in an endeavor to establish one Rabbinic college for all American Jews. It was to serve all American Jews and they agreed to respect the opinions and the traditions of the Orthodox. But when Morais and Leeser came to Cincinnati at the organizational meeting of the proposed Rabbinic College, they found that the meal which was served was *trefa*, -and they walked out in protest. And they then made the beginning of the Conservative movement by establishing the Jewish Theological Seminary, which was to represent the traditional point of view of Jewish life.

But Conservative Judaism as a movement really began with the appearance of that great scholar, the unforgettable figure, the master builder of Jewish life in America, Solomon Schechter. He reorganized the Seminary and he founded The United Synagogue of America on this very principal,-the positive, historical school of Zechariah Frankel. It was to represent a synthesis of Jewish tradition and Jewish modernity, -Jewish tradition looked at through the eyes of Jewish scholarship.

Here is where they got the name "Conservative". They wanted to conserve, to preserve that which Reform wanted to destroy. But that name doesn't tell the whole story. They wanted not only to conserve, but they wanted to show American Jewry and world Jewry how Jewish tradition can be conserved,-and in that respect it differed from Orthodox Judaism.

Now it may come strange to you when I say that Orthodox Judaism is a new movement. Before the rise of Reform, the very word Orthodox Judaism was unknown. You can't show me one book or *one* piece of literature, where the word Orthodox Judaism appears. We had Judaism, without any adjectives, just Judaism. Orthodox Judaism, as a movement, arose in protest to Reform, and its rise may be traced just at the same period. Their motive was also good because they saw the danger of Reform; but they also made a mistake. Reform went to one extreme and abolished the Halachah, Jewish law; and as always, when you have one extreme, there appears a counter-extreme.

These leaders of the Orthodox movement went to the other extreme and stopped the flow of Jewish law.

And here you have to know the philosophy of Jewish law. Jewish law was never a stagnant process. It was always a growing process, a dynamic force that took into account every new condition that arose in life. That is why the Halachah was preserved.

The mistake of the Orthodox leaders was that they stopped the flow of that stream. An objective student of Jewish history, Professor Salo Baron, of Columbia University, in his scholarly history of the Jewish people, is prompted to say: "No less than Reform, Orthodoxy has abandoned Judaism's self-rejuvenating, historic dynamism". Judaism's historic dynamism,-that was suddenly checked.

Now I want to go back to that same **Midrash** that I quoted to you before, where Joseph gives his parting message to his brothers. I told you one interpretation. Another rabbi says he told them something else: "AZ **taamidu atzmechem midivre halachah**, Do not cause yourselves to stand still because of the Halachah." Standing still is almost as bad as breaking away from it. And if the founders of Reform went to one extreme, in breaking away from the **Halachah**, these leaders went to the other extreme and said, "We're going to stand still and we're not going to permit the **Halachah to** grow and to develop."

Conservative Judaism arose also in protest to that philosophy. They said, "The **Halachah** always grew and developed and we want it to grow and develop today as well." That was the glory of the **Halachah**. It was a Christian theologian, James Parks, one of the fine students of Jewish literature, who appreciated what the old rabbis did with the **Halachah** when he said, "This creative vitality which passed from the **Tannaim** of the first and second century to the **Gaonim** of the seventh and eighth centuries, and then from the **Gaonim** to the responsa literature of the Middle Ages is not paralleled in the history of any other religion." And these leaders of the Conservative movement wanted to bring back that force in Jewish law and make it grow, to make it take into account every new condition of life.

This, then, is the underlying philosophy of Conservative Judaism. Unlike Reform, it says: "We do believe in the **Halachah**. We **must** have Jewish law. Jewish law cannot disappear unless you want the Jew to disappear. The **Halachah** will never be abolished. Its paths are the paths of eternity."

But there is another comment in the Talmud which gives an additional touch to that comment. It says: "Anyone who studies **Halachah every** day, is certain that he is a child of the world to be." You have to study the law for its needs of every day! The very word **Halachah** is derived from the root **haloch**, to go, to walk, to proceed. It's remarkable. You will not find that in any other language. The Hebrew word for law-Halachah-is derived from **haloch**. It has to grow.

And Conservative Judaism emphasizes this thought.

Now, my dear friends, if I speak in criticism of the Orthodox interpretation of Jewish life, it is with the greatest respect. You've already heard of my own background. Certainly I would not speak with disrespect of the leaders of Orthodox Judaism. They certainly meant well. They saw the dangers of Reform, but they didn't realize the mistakes that they themselves were making in standing still.

There is another interpretation that a rabbi gives to the same advice which Joseph gave to his brothers. He said to them, "Do not be too strict with yourselves in your Halachic decisions." The tendency of many of the Orthodox leaders is always to look to the severest interpretation. That is contrary to the spirit of Jewish law. Throughout the Talmud it is emphasized again and again that "the liberal outlook in law" is far better, that is the more important way. Rashi very beautifully says in one of these passages, "It's very easy to be a '**machmir**', to be very strict, it's much harder to be a '**mackel**', to be lenient." Because to be lenient you have to justify your leniency-and that is the policy of Conservative Judaism. It does represent the liberal interpretation of Jewish law. It may be liberal interpretation but it is always based upon the law.

And another mistake is noted especially in recent years, I am sorry to say, in that the leaders of Orthodoxy are continually adding prohibitive injunctions, prohibitions which are not essential at all. Their motives here, too, may be good,-trying to check the influence of Reform. They fail to realize that in adding for the sake of adding, you destroy, you reduce, you weaken the whole efficacy of Jewish law.

I recall a passage in the Talmud where one rabbi wanted to be very strict and wanted to impose a new prohibition; but the other rabbi said to him "Haven't you enough with what the Torah prohibited for you that you want to add yet more prohibitions?"

That is the weakness of Orthodoxy today. And Conservative Judaism arose to do away with that weakness and to restore the vitality of Jewish law.

Now, my friends, I've taken considerable time to emphasize the central point, the attitude toward the **Halachah**, and I do so advisedly, because I believe that here is where we differ from the Reform and from the Orthodox-not in theoretical matters, not in matters of belief. When it comes to belief, you will find liberal opinions among some of the Orthodox and you will have very fundamentalist beliefs even among the Reformers. And I am sure that if a poll were taken among the members of Temple Emanuel of New York about belief in God, about belief in the future world, about belief in reward and punishment, you will get various answers there, and many will be similar to what you would get if you questioned Jews in some **shul** on the East Side of New York. Because in matters of mind, in matters of feeling, it depends on your background, on your learning, on your attitude. The rabbis have a beautiful passage that "when God gave the Torah at Sinai, everyone

heard according to his power of understanding. The little child understood it as a little child is supposed to understand it, the old man, the scholar, according to his grasp of understanding." And it's the same with theological beliefs. It is the **Halachah** that makes the difference.

And it isn't, my friends, my own interpretation. Professor Israel Knox, a professor of history at City College in New York, attended the last convention of the Central Conference of American Rabbis, and he wrote his impression for a leading journal. What impressed him was exactly this: "The quarrel among the three versions of Judaism does not bear on such issues as the nature of God, or the reality of man's freedom of moral choice, it bears principally upon **Halachah**, upon the scope and role and mandatory force of Talmudic law in Contemporary Jewish life."

There is the problem that faces us.

Another student, a sociologist, who wrote a sociological study of Conservative Judaism-Marshall Sklar-made a scientific study of the growth of Conservative congregations and their influence. He went to one community and he wanted to know what influences the average Jew in choosing the type of Synagogue he joins. Why should a layman join the Conservative Synagogue and not an Orthodox or a Reform? What influences him? He took a poll and interviewed these people. And he writes in his book, "as indicated by the interview data from that city, the central problem to many Jews is one of code rather than creed." They want to know how are we to live as Jews. Not what we are to believe. What we are to believe they can develop themselves.

And so, my friends, I believe that when we study the remarkable growth that Conservative Judaism has made-and Marshall Sklar points out that, of the three groups, the Conservative group has made the most rapid growth,-you will find that what brings the Jew to the Conservative Synagogue instead of to the Reform temple or the Orthodox **shul**, is that the average Jew has a "**chush**" - he doesn't even have to reason it, but he has an instinct of self preservation. And the "**chush**" tells him of the dangers of Reform. The Reformers themselves today realize this danger and they, too, are trying to come back. It isn't easy for them to take the road back. Once you've taken that plunge it's quite hard to go back. But they realize their mistake. The average layman feels it instinctively, and with the same "**chush**", he sees the danger of the other extreme. Instinctively he feels that Conservative Judaism has the true philosophy, the philosophy which is closest to traditional Judaism. It is not at all strange that Professor Salo Baron, one of the leading historians that we Jews have today, who occupies a chair of Jewish history at Columbia University, in his study of these three movements, comes to the conclusion that "Conservative Judaism has been much truer to the spirit of traditional Judaism than any other philosophy." And he gives us his judgment: "It is Conservative Judaism which seems

to show the greatest similarities with the method and the substance of teaching of the great and popular leaders during the Second Jewish Commonwealth."

And I believe that Salo Baron here gives the judgment of the average Jew today. Conservative Judaism, if it remains true to its philosophy, is the closest akin to the Jewish tradition that has come down throughout the ages.

May I summarize all that I tried to say by quoting a comment of an ancient Rabbi-a comment in which you have in succinct fashion the philosophy of Conservative Judaism, which took me so much time to portray for you. He points out that when the Jews marched in the wilderness, when they left Egypt, you know they were divided into tribes, twelve tribes, and each tribe had its specific task or duty. One tribe was to look after the sick, another tribe was to look after the hungry. One tribe, the Shevet Levi, was concerned with the vessels of the *Mishkan*, the Sanctuary. And this rabbi tells us that God, of course, loved all the Jews,- and yet he loved the tribe of Levi more than all the others, because they realized the greatest need of the Jew, the *Klei Hamishkan*, the Sanctuary, which represents the spiritual life of the Jews.

But each tribe was divided into families, and so the tribe of Levi, the Levites, were also divided into families, and here this rabbi says that God loved one family more than the others. He loved the family of Kehos more than all the others. Why? Because they carried the *Aron Hakodesh*, the sacred ark with the Torah. And not only that, but they carried it in a peculiar way. All the other Jews marched as people ordinarily do, going forward and looking in front of them. The *Mishpachat Kehos* marched differently. They went forward, but their faces were turned to the *Aron*, so as not to turn their back to the *Aron Hakodesh*.

If you will ask me the philosophy of Conservative Judaism, I would say that it is the *Mishpachat Kehos* of our day. We go forward, because life goes forward, but we never turn our backs to the past, to the *Aron Hakodesh*. And that is why I believe that Conservative Judaism holds the future of American Judaism in its hands.

WEDNESDAY, APRIL 23, 1958

MORNING SESSION

WORKSHOP NO. 1

"SUGGESTED REPERTOIRE FOR CONCERTS OF JEWISH MUSIC"

by Hazzan Samuel T. Dubrow

There has been much discussion recently among us about public relations. What can we do as Hazzanim to make our congregations and our communities at large more cognizant of our activities? There have been many suggestions by our men for the develop-

ment of various projects, namely; articles in periodicals, greater representation by us at important functions, liaison with necessary groups, etc. I would not say that we have overlooked our most important opportunity, since many of us certainly are giving of ourselves in the direction which I shall shortly discuss, but, I do feel that we haven't gone far enough in the exploitation of the area that truly represents us, and that area is our participation as Hazzanim in song.

Let me clearly state now that our first and foremost function is that of the *Sheliah Tsibbur*, and we must constantly aim towards the betterment of ourselves in that direction. But away from the pulpit, if we are to think in terms of Jewish music as being a vital force in our way of life, then we must be prepared to present programs, not only when we are asked, but on occasion to volunteer our services, so that we can become an integral part of the many varied activities that go on in our communities.

We must be the experts as to good Jewish music and our people should come to recognize and respect that ability in us. Unless we make a concerted effort to bring our people the best that there is to be had in our chosen field, we cannot help but fall prey to criticism.

We now come to the work at hand. The first thing we must have is a library of Jewish music aside from our needs on the pulpit. I have prepared a suggested repertoire of approximately seventy-five compositions out of a vast area of Jewish music. Let me say immediately that it is very difficult to choose material suitable to everyone's taste, and I hope that I shall be forgiven for having left out someone's pet composition. I also want to thank Miss Leah Jaffa of the National Jewish Music Council for having made available to me her newly revised Bibliography of Jewish Vocal Music which will be coming out very soon.

I tried to include in this list the latest works written by our modern contemporary composers, as well as older materials which I. feel should always be kept alive as our standard classics. Also, this is a selected list, and as such, I felt that I must limit the amount of compositions included. (For additional material I refer you to the complete bibliography which will soon be published by the National Jewish Music Council.) As far as how or where to obtain these compositions, I should like to refer you to our three main sources of publication and distribution ; Transcontinental, Metro and Bloch. They are very eager to serve you and will send you anything you desire in the way of Jewish music. Besides this suggested list, I would recommend some of our very fine compilations, such as "Songs We Sing" by Coopersmith and the "Jewish Songster" by Goldfarb.

In discussion of this suggested list of compositions, I hardly think it is necessary for me to tell you about such standard materials as Milner's "In Cheder" or Low's ' A Din Torah Mit Gott" or Zilbert's "Reb Dovid!" but I do want to discuss some of our newer compositions by contemporary composers.

I would like to relate to you an incident that occurred a few months ago. A number of us were gathered at the Jewish Music Forum, where one of our modern composers was being honored. Some of his compositions were presented. After their performance, these were some of the remarks that were passed, "Siz kalt", "No Nusah", etc. Whether these remarks had merit or not, it is a bit **cruel to** pass judgment after only a first hearing. As I drove home after the meeting, I kept thinking about the compositions and the remarks passed. Could it be that this composer does not understand *Nusah*, this same man who has given us so many compositions which are shot through with traditionalism, and who, in his many years of working in the Synagogue has contributed countless works to the repertoire?

I decided to have a good look at these compositions to attempt to understand what the composer was trying to say. Suffice it to say, that I have since used these compositions on two occasions. This approach to contemporary Jewish music could hold true for many other compositions, such as Jacob Weinberg's "Kiddush", which is found in the volume "Synagogue Music For Contemporary Composers."

We cannot jump at conclusions with regard to these modern compositions, if we expect our contemporary composers to go on writing for us. These men are distinguished, recognized musicians, and have given us works of art with fine accomplishments. It is up to us to support them by studying their works and digesting them.

In lieu of all this discussion, I would like to have you listen to a recording of the "Kiddush for the Sabbath" by Jacob Weinberg, one of our finest Jewish composers, who passed away two years ago.

(Playing of record-Kiddush)

The next composition I would like you to hear is by our very own friend Beiven Kosakoff. It is called "My Beloved and I" (#34 on the list.) It is from the text of *Shir Hashirim* and has both a Hebrew and English setting. Mr. Kosakoff utilizes the cantillation mode, and through it has developed a beautiful love song, most appropriate for weddings, Sisterhood or Hadassah functions. It will be sung in its English version, about which I would like to say a word.

There seems to be a notion among our people, and to some extent even among us, that Jewish music must be something either in Hebrew or Yiddish. Unfortunately I haven't the time to take you through many fine compositions that have been written to an English text by some of our best composers. Also, many of our people don't understand Yiddish anymore, and we should show them how beautiful an English song can be when it is based on a Jewish musical theme. I think this composition you are about to hear will certainly illustrate this point.

(Playing of record-"My Beloved and I")

We turn now to a composition by Marc Lavry, one of the finest Israeli composers today. The song is "*Im Eshkachech Yrusholayim*", which he wrote about

two years ago. I picked it up when I was in Israel last summer. I know you will agree with me when you hear this number that here we have one of the finest art songs that has yet been written. I would like to say at this point, that we should establish greater liaison with our fellow composers in Israel, by encouraging them to write and by doing their compositions. I feel that it is the land of Israel, with its tremendous love of good music, and with its fine cultural standards, that will eventually give us our finest Hebrew art songs.

(Im Eshkachech Yrusholayim-M. Lavry)

We turn now to a Hazzanic recitative, "*Emes Ki Ato Hu Yotzrom*", titled in English "Thou Art The Creator," (#12), by Julius Chajes. This composition, which was written about two years ago, is an excellent traditional recitative, dressed up with a beautiful accompaniment. I don't have to tell you how difficult it is to write an accompaniment to a prepared Cantorial recitative. If it is too elaborate, it detracts from the very nature of it, and yet, without any accompaniment, it is a bit empty. I think Mr. Chajes in this composition has given us a fine example of bringing the two together, which makes for an excellent liturgical number for concert programs.

(Emes Ki Ato Hu Yotzrom--J. Chajes)

For the last illustration, I have chosen a liturgical text in English, "Grant us Peace" by Herbert Fromm (#21). This is in pure recitative style, and is very effective for closing a program with a benediction. In contrast with the preceding number, this entire composition was conceived by the composer, consequently there is no problem between the accompaniment and the voice. You might find this composition a bit different, but I can assure you-highly effective.

(Grant Us Peace-Herbert Fromm)

I have tried to give you just a few illustrations by some of our best contemporary composers. If you study the list of suggested repertoire, you will recognize many other names, such as Binder, Helfman, Weiner, Freudenthal, etc., all eminent musicians who have given us tools with which to work Let us endeavor to use these tools and thereby encourage these men and future composers to go on writing, with the assurance that they have our constant support.

Now to the subject of programming itself. For whom should we present these programs of songs? Within our own congregations, we have our Sisterhoods, Men's Clubs, PTAs, Seminary dinners, annual congregational dinners, music festivals, etc. In our communities proper, we have Israel Bonds, UJA, Hadassah, B'nai Brith, etc. If each one of us would give one program a year for just some of these groups, we could be doing as many as ten programs annually.

Generally, we are one of the participants in an overall arranged affair, and we must choose our programs accordingly. Sometimes the time allotted to us might be just enough for one or two selections. At other times, we might be featured, and we would be given as much as a half hour for varied selections. Occasionally, we might have to arrange a complete music

program which would fill as much as an hour to an hour and a half. A musical festival program would be a good example of this.

The first thing in determining what to sing is to pick something appropriate for the occasion. Let us take a Seminary dinner campaign as our first illustration. The general format for functions such as these is dinner first, a number of short speeches, and finally the main address. The time allotted for music in this case should be from ten to fifteen minutes, and the place for it on the program should be before the main address. When choosing the numbers to sing, you must bear this very important thought in mind. You are not merely entertaining your audience, but are trying to deliver a message — a message in song. Your music plays as much a role in selling Seminary, Israel Bonds or whatever the occasion as anything else of the program. Therefore, for a Seminary function, we must think in terms of Torah, and to give variety to what we are doing, it is wise to choose something liturgical; something in Yiddish, and as an encore, a selection in a lighter vein.

The following is a sample of such a program.

- I. V'Ha-a-Rev Noh by Jassinowsky (#30)
- II. In Cheder by M. Milner (#47)
- III. A Nigun by L. Weiner (#60)

As another example, let us take a fund raising campaign for Israel Bonds, where the format for the occasion is about the same as the Seminary affair. This time we should center our program around Israel, again keeping in mind the idea of variety for attention purposes. The program could be as follows :

- I. Achenu Kol Bes Yisroel by A. Katchko (#31)
- II. Im Eshkachech Y'rusholayim by M. Lavry (#37)
- III. Prayer for Peace by Isadore Freed (#17)

Notice here that as an encore, I used the benediction idea, instead of something lively, because I want to get across the message of peace for the whole world. These are things that only you can decide, based on its suitability to you, the people for whom you are singing and, of course, the occasion itself.

Let us take a case where the music is the feature of the program. You have been allotted at least a half hour for your presentations, which will entail at least six selections. Here you can think more in terms of entertainment, of course still bearing in mind that you represent a Synagogue, and in that sense differ from the professional entertainer. Also, if you happen to have a fine accompanist, who can also act as soloist, it might be wise to ask the person to play a selection to add variety to the program. A program such as this, should contain a liturgical piece; one or two Israeli numbers ; one or two Yiddish songs, especially if you have individuals in your audience who understand Yiddish; something in English based on Shir Hashirim,

since it is the springtime, and the wedding season is not too far off, and finally close with a benediction, in the form of a prayer in Hebrew or English. The following is a sample of a program such as this:

- 1. Ma Tovu by J. Feur (#14)
- 2. Omrim Yeshna Eretz by J. Engel (#13)
- 3. A Dudele arr. by L. Low (#14)
Selection by Pianist
- 4. My Beloved and I by R. Kosakoff (#34)
- 5. Shabos Barn Shalos S'udos by A. W. Binder (#5)
- 6. And Thou Shalt Love by Kaufman-Luskin (#33)

We now come to the final type of programming where it is necessary to prepare a complete Jewish music festival, which will either take place at a Friday night service, or as a concert during the week. I shall not deal with the former since this will be the subject of another workshop. Let us think in terms of a festival that will last from an hour to an hour and a half, with a typical concert-like format. The first thing I would suggest is not to attempt a concert of this sort, with only yourself and the pianist as the performers. Of course, if you could have the assistance of a chorus, and other instrumentalists, it would be excellent. Let us plan this program assuming that you have a volunteer chorus to work with, and of course the services of a pianist, who can also act as soloist. Although many of us direct our own choruses, I would not suggest that at a formal concert you act both as a singer and director. It is difficult enough being the soloist, let alone direct on the same program. The program can be divided into five parts, two solo groups by yourself, two solo groups by the chorus, with you as soloist in one or two of the choral numbers, and a group by the pianist. I would open the program with the chorus singing three or four numbers, then follow with the first solo group in which there would be four selections. After this, would come the group by the pianist. At this point, I would have an intermission, either with the audience going out, or if you prefer, keeping the people in their seats, having a short talk by the Rabbi, or perhaps a guest Cantor on Jewish music.

The second half of the program would open with your second solo group which again should be three or four selections. The chorus would conclude the program with you acting as soloist in the last number.

Since I am not discussing choral repertoire, I shall not attempt to decide what the chorus should do.

The following is a sample of the two solo groups:

First Group

- 1. V'shomru by Z. Zilberts (#69)
- 2. Zamd Un Shtern by Bernstein (#1)
- 3. B'arvot Hanegev-arr. Lefkowitch (#41)
- 4. Psalm VIII-I. Freed (#15)

Second Group

- 1. V'ho Yo B'acharis Hayomin by Jassinowsky (#29)

2. A Pastuch'l-arr. Lefkowitch (#42)
3. Y'Rusholayim-arr. Lefkowitch (#40)
4. Birchat Kohanim-S. G. Braslavsky (#8)

I should like to add that the choice of the solo numbers would vary with what the chorus is doing. I want to refer you also to a publication by the National Jewish Music Council called "Jewish Music Concert Programs" as performed during the 1963 Jewish Music Festival.

With regard to the presentation of your program, I would like to add these suggestions:

1. Try to get yourself as good an accompanist as you can find, and be sure you have had enough rehearsals, so that each one of you knows exactly what you are doing.

2. See that the piano to be used is in fairly decent shape and has had a tuning.

3. If you intend to use a microphone, be sure that it is working properly, and adjusted to your desired volume.

4. In the presentation of your numbers, it is wise to introduce each one with a word or two to create the mood. If it is a liturgical piece, a good idea is to paraphrase the Hebrew into English. Let me give you an illustration: "In keeping with the spirit of the occasion tonight, as my opening number, I have chosen the liturgical text, "Achenue Kol Bes Yisroel," set to music by Cantor Adolph Katchko. This prayer expresses very vividly our feelings towards our brethren in Israel and throughout the world, and asks the Lord to have mercy on them, and bring them speedily to redemption."

Another approach to the introduction of a number is the reading of a few short lines of prose about it, such as you might find in "Songs We Sing" by Coopersmith.

An area in which many of us have participated, but I must say still has been practically untapped as far as what can really be done, is that of radio and television. Just as important as participating in the different activities going on in our Synagogues and communities, is our utilization of these media. Radio and television programs must be planned with the utmost of precision, and all participants concerned must consult with each other towards the success of the program. Our holidays afford us an excellent opportunity to produce scripts for both radio and television.

As an illustration, I have prepared a typical Hanukkah, broadcast involving the Rabbi, the Hazzan, a Choir and an organist. Let us review the script together.

As my next illustration, I offer a typical example of a condensed service, with a sermon by the Rabbi as the central theme. Let us review the second script.

The medium of television is a bit more complicated than radio, but as I have said before, when all the participants are in consultation with each other, it becomes quite feasible. Nothing is more beautiful than a well worked-out television program portraying the High Holidays.

Let us hope that we shall go from strength to strength singing our way into the hearts of our people.

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SUGGESTED REPERTOIRE FOR CONCERTS OF JEWISH MUSIC

1. Bernstein, A.	Zamd Un Shtern
2. Bernstein, L.	<i>Lament&ion</i>
3. Beimel, J.	<i>Milner's Trern</i>
4. Binder, A. W.	<i>Chavatzles Hashoron</i>
5. Binder, A. W.	<i>Shabos Barn Shalos S'udos</i>
6. Binder, A. W.	<i>Shom6.r Yisroel</i>
7. Bloch, E.	<i>Psalms 23, 114, 137</i>
8. Braslavsky, S. G.	<i>Birchat Kohanim</i>
9. Chajes, J.	<i>Pales tinian Nights</i>
10. Chajes, J.	<i>Adarim</i>
11. Chajes, J.	<i>Kacha Kach</i>
12. Chajes, J.	<i>Thou Art the Creator</i>
13. Engel, J.	<i>Omrim Yeshna Eretz</i>
14. Feur, J.	<i>Ma Tova</i>
16. Freed, I.	<i>Psalm VIII</i>
16. Freed, I.	<i>Ahavas Olom</i>
17. Freed, I.	<i>Prayer for Peace</i>
18. Freudenthal, J.	<i>V'Shomru</i>
19. Freudenthal, J.	<i>Lamp Unto my Feet</i>
20. Freudenthal, J.	<i>Let Us Sing Unto the Lord</i>
21. Fromm, H.	<i>Grant Us Peace</i>
22. Fromm, H.	<i>Lamentation of David</i>
23. Goldman, M.	<i>Song of Ruth</i>
24. Glantz, L.	<i>Ich Bin a Yisroel</i>
26. Glantz, L.	<i>Sh'ma Yisroel</i>
26. Grabovsky, N. (Arr.)	<i>A-Klein MeLamed'l</i>
27. Helfman, M.	<i>Sh'ma Kolenu</i>
28. Helfman, M.	<i>Set me as a Seal upon Thy Heart</i>
29. Jassinowsky, P.	<i>V'Hoyo B'Acharis Hayomim</i>
30. Jassinowsky, P.	<i>V'Ha-A-Rev Noh</i>
31. Katchko, A.	<i>Achenu Kol Bes Yisroel</i>
32. Kon, H.	<i>Yiddish Songs</i>
33. Kaufman, Luskin ..	<i>And Thou Shalt Love</i>
34. Kosakoff, R.	<i>My Beloved and I</i>
36. Kosakoff,	<i>Songs of the Bible</i>
36. Kosakoff, R.	<i>Father to Son</i>
37. Lavry, M.	<i>I'm Eshkachech Y'Rusholayim</i>
38. Lavry, M.	<i>Sch'Choro Ani</i>
39. Lavry, M.	<i>Zichron Wine Song</i>
40. Lefkowitch, H. (Arr.)	<i>Y'Rusholayim</i>
41. Lefkowitch, H. (Arr.)	<i>B'arvot Hanegev</i>
42. Lefkowitch, H.	<i>A Pastuch'l</i>
43. Low, L.	<i>A Din Torah Mit Gott</i>
44. Low, L.	<i>A Dud616</i>
46. Low, L.	<i>A Chasend'l oif Shabos</i>
46. Midvedieff, J.	<i>Ner Tomid</i>
47. Milner, M.	<i>In Cheder</i>

48. Olshanetsky, A.	<i>Shi Roh</i>
49. Putterman, D. J.	<i>Synagogue Music of Contemporary Composers</i>
50. Reznick, H.	<i>A Seal upon Thy Heart</i>
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54. Silver, M.	<i>Omar Rabi Elozor</i>
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64. Zaira-Wolf	<i>Pakad Adonai Zion</i>
65. Zilberts, Z.	<i>Havdolah</i>
66. Zilberts, Z.	<i>Haneros Halolu</i>
67. Zilberts, Z.	<i>Reb Dovid'l</i>
68. Zilberts, Z.	<i>Oif A S'ude Bai M'Locrim</i>
69. Zilberts, Z.	<i>V'Shomru</i>

SAMPLE RADIO PROGRAM NO. I:

“HANUKKAH”

1. <i>CHOIR</i> : "Mo'oz Tour" (humming) while announcer opens program . . .	1½ minute
2. <i>RABBI</i> : Opening prayer (organ plays theme as background)	1½ minutes
3. <i>HAZZAN</i> & <i>CHOIR</i> : "Mizmor Shir Hanukas Habayis" (A. W. Binder) ..	4 minutes
4. <i>RABBI</i> : A short talk on the significance of the Hanukah holiday, leading into the idea of "Feast of Lights"	2 minutes
5. <i>CHOIR</i> : "Haneros Halolu" (L. Lewandowsky)	
6. <i>RABBI</i> : Sermonette	6 minutes
7. <i>HAZZAN</i> : "Blessings" (after each blessing is chanted, the Rabbi translates it into English)	3 minutes
8. <i>HAZZAN</i> & <i>CHOIR</i> : "Mo'oz Tzur" & "Rock of Ages" (one stanza of each) Hazzan concludes with "Mi Y'malel"	3 minutes
9. <i>RABBI</i> : Closing prayer (leading into Benediction)	1 minute
10. <i>HAZZAN</i> & <i>CHOIR</i> : "Priestly Benediction"	3 minutes
11. <i>ANNOUNCER</i> : Closes program as choir hums theme until fade out.	

SAMPLE RADIO PROGRAM NO. 2:

"A CONDENSED SERVICE"

1. **CHOIR:** "May the Words" (M. Wohlberg) becoming very soft as Announcer begins the program 1½ minutes

- | | |
|--|---------------|
| 2. <i>ORGAN</i> : starts "Meditation" (I. Jospe) | |
| Rabbi Reads Meditation as choir hums in background | 1 minute |
| 3. <i>HAZZAN & CHOIR</i> : "Ma Tovu" (L. Lewandowsky) | 2 minutes |
| 4. <i>RABBI</i> : Invocation (with organ background) | 1 minute |
| 5. <i>HAZZAN & CHOIR</i> : "Borchu" (S. Sulzer) | ½ minute |
| 6. <i>HAZZAN & CHOIR</i> : "Shma" (Ch. Vinaver) | ½ minute |
| 7. <i>RABBI</i> : Hear O Israel
HAZZAN : "V'ohavto" (Ch. Vinaver)
<i>RABBI</i> : Thou Shalt Love | 3 minutes |
| 8. <i>HAZZAN & CHOIR</i> : "Mi Chomocho" (L. Lewandowsky) | 2 minutes |
| 9. <i>RABBI</i> : Sermon;--"Why is the Truth So Difficult" | 12 minutes |
| 10. <i>HAZZAN & CHOIR</i> : "V'hogen Ba-adenu" (L. Lewandowsky) | 2 1/2 minutes |
| 11. <i>RABBI</i> Closing prayer leading into Benediction | ½ minute |
| 12. <i>HAZZAN & CHOIR</i> : "Priestly Benediction" | 3 minutes |
| 13. <i>CHOIR</i> : "May the Words"-as Announcer closes program. | |

WORKSHOP NO. 2

THE ORGANIZATION, AND TRAINING OF JUNIOR, AMATEUR OR VOLUNTEER CHORAL GROUPS

By Hazzan George Wagner

With the growth of the public school music program, the advent of the phonograph and high fidelity recordings, and the easy access to the world's greatest music, the synagogue is confronted with a real challenge in its music activities. No longer is it sufficient to have an unorganized music program. A plan must be devised to present a program of music comparable in quality to the finest.

Our children and young people are no longer satisfied to sing in splendid school choirs all week, hear excellent concerts, gain a fine appreciation of good music, and then have no opportunities to participate in similar musical activities in the synagogue. Children, youth, and adults can sing, and the Hazzan can help in utilizing every voice in the service of God.

Through a graded choir program we can accomplish our purpose. When I speak of a graded choir program, I mean a primary choir of children 7-8 years old, a junior choir between the ages of 9-12, a youth choir of teen-agers from 13-16, and an adult choir comprised of individuals from 17 up to 80 years of age. This graded choir program of which I am speaking is certainly not easy. It takes a lot of work and at times a great deal of fortitude, but the rewards are rich

and plentiful. An effective program must be well conducted and administered, and it should have the co-operation of the Rabbi and officers and members of the Board. The number of choirs is not as important as the quality. It is more important to have a few good choirs than many poor or mediocre ones. A musical program should be designed to fit the needs of the synagogue. Two or three choirs may be sufficient in many cases, depending on the size and activities of the synagogue.

Two very important benefits are derived from the organization of these choirs. First of all, there is an identification on the part of the member of the choir with the congregation. There is no longer a feeling of **the** synagogue, but it becomes **my** synagogue. In addition, if a children's choir is performing, the parents will be attending the services and synagogue celebrations. The parents also will become better acquainted with the services and perhaps get into the habit of attending services regularly.

Most people have an innate musical talent for singing, and the voices can be trained and brought out, as I shall discuss in the training of the choirs. Good vocal tone balance is desirable. Therefore, solo singers are not needed for a good choir, since a soloist wants to be heard singly. What is necessary is a normal sense of pitch, pleasing voice quality, and dependability.

In recruiting children for the primary, junior, and youth choirs, good sources for members are the Hebrew and Sunday schools. There is very little difficulty in getting the younger children, but as we get to the youth and adult groups, the organization of these choirs becomes more difficult. Personal contact and invitation are the best means of obtaining these people. Auditions are not advisable in the youth or teenage groups, since these children are rather shy about singing before other people. Invite the most popular and athletic boy and girl, and they in turn will bring their friends.

Before we go into the discussion of the various choirs, I should like to say that the success or failure of the choirs will be due largely to the Hazzan. Here are some of the qualities of the Hazzan which I feel are necessary for success :

1. The ability of pedagogy and the quality of magnetism or authority to impose his enthusiasm and ideals to others.
2. The Hazzan must not only love good music, but he must love people as well and have respect for individual personalities. We must remember that a singer is not a voice but a person.
3. He must not command participation but must win it with his personality.
4. The Hazzan must have imagination and use this imagination in his directing.

I should like to talk about this last quality, imagination in directing. It was my good fortune to have been in the Collegiate Chorale, conducted by Robert Shaw, and to study under John Finlay Williamson,

conductor of the Westminster Choir. These two men can get any effect they desire from their choirs. Every movement of their faces portray the desired feelings wished for in the particular choral selection. A great conductor makes his material great; he sets the pace, which is controlled by his breathing, controls the amplitude, and makes the melody heard. He controls the mood and makes sure the attack is accurate. Let the choir imitate how you feel. In Beethoven's sketch book he made these statements that I've just mentioned concerning the conductor.

Let us begin with the discussion of the primary choir. Mark Twain once said, "It is really quite simple to control a group of small boys. All you need to do is call out the militia." He might have added that girls can be energetic too, but that is their means of growing up and developing. If such a choir is just being organized, tryouts are not recommended. The primary choir with children between the ages of 7 and 8 years old read little Hebrew, and, therefore, we must depend on their memories. Simple and easily understood Hebrew words are preferable. Continual singing of words which mean nothing to the child will develop an insincerity in his singing. The thought expressed by the words should be within the experience of the child. The singing is not as important as the experience they feel. Unison singing will be best employed with this age group, and there should be as much variety in the rehearsal as possible. Avoid tiring the children by drilling them too long on any one special phase. Here are some of the elements of a successful rehearsal :

1. Sing one or two familiar songs.
2. Begin the teaching of a new song by:
 - a. explaining the meaning of the song.
 - b. pronouncing the Hebrew words or English words correctly.
 - c. singing a few lines and having the class repeat by rote.
3. Have rhythmic drills or vowel pronunciation (A E Ah O U).

Good singing, good posture, and correct breathing are intimately associated. Little hints are necessary at certain times, but do not magnify these points because they can become a burden or an end unto themselves.

Ability to sing on pitch

One method used to determine whether a child can sing on pitch is to have him imitate various tones, using simple intervals such as the third, fourth, fifth, and octave. The model of tone which the Hazzan uses should be soft, round, and easily produced. Recordings using women's voices in children's records are good, and if the singer is a man, a light tenor voice is recommended.

Dealing with monotones

Every Hazzan who directs children's choral groups wishes there were no such thing as monotones, **but**

the fact is that they do exist, and sometimes it seems that they are the ones who want most to join the children's choir groups. The pitch sense really doesn't develop until the child is 8 years old, so we should not pass judgment too quickly, and actually a large majority of children who seemingly are thus afflicted can be taught to sing at least fairly well. However, there are many who are true monotones, and little can be done except perhaps to improve to a certain degree their ability to hear tones. The explanation for the existence of monotones can be traced to a lack of coordination between the aural and the vocal mechanism. Patience is needed in most cases. Sometimes it is best to put a child thus afflicted next to good singers, who will not be distracted by his singing. The monotone should be encouraged to imitate what he hears but should not become too conscious of his inability to do so. I should like to refer to an excellent book called HOW TO TEACH MUSIC TO CHILDREN by Clella Lester Perkins, published by Hall and McCreary of Chicago.

Suggestions for public performance

Children of this age like to be seen and heard in public, but the Hazzan should be careful in the public performances. Here are certain suggestions :

1. Never allow the group to sing publicly until the song is thoroughly learned and preferably memorized as to words, tones, and expression.
2. Impress upon their minds the importance of reverence.
3. Use robes or some other means of uniformity of dress.
4. The choir should be marched into the synagogue in a rehearsed order and required to sit down and rise in orderly fashion during the services or performances.
5. In addition to occasional appearances at the synagogue services, this group may be used in assembly programs, music concerts, and community affairs. Remember always, however, that this is a synagogue group.

Junior Choir

The junior choir, which utilizes some of the finest and most talented children, is one of the best organizations in the life of the synagogue. These are the children who have the best possibilities of becoming the leaders of the synagogue in future years. Many of the points I have stated pertaining to the primary choir are valid also with the junior choir, ages 9 to 12. Here are the qualifications recommended for selecting children for the junior choir:

1. The ability to sing any note or even a musical phrase immediately upon its being played on an instrument or sung by another child.
2. A natural use of the head tone, a light free tone. Some children have never tried to sing with the head tone, and, therefore, the child should be taught the proper use of the voice. A little later

I should like to discuss the voice organ of the child.

3. A good rhythmic sense, which can be tested by tapping a simple rhythm on a piece of wood and having the child imitate it.
4. Evidence of musical taste and fondness for singing or playing an instrument should be eagerly sought.
5. Dependability is very important. If the child is dependable in other phases of synagogue life, this is another indication of his value to the choral group.

Hints for the Director at Rehearsal

Ruth Krehbiel Jacobs in her very fine book, THE SUCCESSFUL CHILDREN'S CHOIR, has this to say of the director at the time of rehearsals :

"He will not make the mistake of trying to teach music ; he will teach children."

He will know that he must have them quiet if they are to follow him.

He knows that what they are told does not count half as much as what they experience.

As long as things are coming he will keep working. When they stop coming, he will go after them in another way.

He will keep the children alert, take them off their feet by asking surprise questions or testing them by individual performance.

He will appeal to both personal and group rivalry. If there is no actual rival for the choir, he will certainly create one. He will put one group against another. He will give each child a chance to prove he can do something better than anyone else.

He will take the trouble to give grades and rewards because he knows how much such things mean to children.

He will be serious at rehearsal because he knows how quickly children take advantage of levity.

He will keep close check on each voice, and each child will think it is because his particular voice is so important.

He will know that sloppy work is the death of his work, and he will train the children to scorn carelessness and the art of getting by with it."

If the children leave the rehearsal singing, the Hazzan can be pleased with the results that the rehearsal has brought. Children of the junior choir can be taught to sing in two parts very successfully. They should be given the song in musical notations so that they will become familiar with printed music and subconsciously learn to read. At the same time a few minutes spent at each rehearsal period on vocal drills and study of music terms, study of scale formations, signatures, intervals, or sight singing may be found to be worthwhile. By selecting only one or two of these exercises each time and teaching the children their meaning and how they are used, much will be learned and retained, and no rehearsal will be overburdened with work.

Youth Groups

We now come to a study of the groups which we call intermediate, youth, or teen-agers, and one will find that there is more opportunity for variety than has been the case up to now. Many of the children in this group will have graduated from the junior choir. They are capable of singing two, three, and even four-part music. This choir should consist of boys and girls with changed voices.

The changing voice

During adolescence the voices of boys and girls mature rapidly. It is not as easy to sense the change taking place in the girl's voice as that occurring in the voice of the boy. The girl's voice, as a rule, does not change registers but becomes richer and fuller. We should see to it that she produces her singing tones with ease and with a light floating quality, never straining. As you know, the boy's voice offers a more difficult problem. Rapid growth and development of the cartilage and muscles of the larynx sometimes results in his temporarily being unable to control the quality of his voice. A deepening of the tones is taking place. The Hazzan will find it wise to explain to the boy what is happening; he should be advised to continue singing but very lightly. Some people believe that a child should stop singing entirely during this period of change. However, in my experience I have found that it may be necessary in certain cases where the child has lost his ability to sing, but in most cases he should keep singing. By using and developing his control and muscular coordination, he will probably be in a better position vocally later on. However, extreme care and wise instruction must be used by the Hazzan who works with changing voices.

Rehearsal procedure for youth groups

Because of the nature of teen-agers and the great demands on their time, it is very important to systemize rehearsal procedure. The decision should be made ahead of time as to what music will be used. The chairs should be in place, and the music all set out for them. This may seem trivial, but each detail takes its toll of time, and minutes are precious. When the members know that everything will be in readiness at the appointed hour, they are less likely to be tardy. Rehearsals should be held weekly at the same place and at the same time. If this routine is strictly adhered to, there is less reason for excuses for absences. A piano is a better instrument for rehearsal purposes than the organ, since it lends more support in the matter of incisive pitch and rhythm. However, when the time comes for the performance, the final rehearsals should be in the place of performance and include the organ, if that is the instrument to be used for accompaniment. A few exercises should be used to start the rehearsals. If one of the numbers chosen for rehearsal taxes the voices more than do the others, this selection should be practiced first and for not too long so as not to overtire the singers. They must not

feel that unusual physical exertion is necessary with any selection. A rest of a few minutes in the middle of a rehearsal may be beneficial not only for the sake of the voices but for the sociability which helps to draw the members into one harmonious body. When teaching a new number to the choir adhere at all times to the correct tempo, even though they may stumble. I have found this method better than speeding up the singers after they have become accustomed to singing the composition too slowly. Most of the boys and girls who are in the youth choir should have had some previous training in the fundamentals of music while they were in the junior choir. This training should be continued and developed to a greater degree.

We should always avoid showing any partiality. I feel that it is acceptable to give an outstanding singer a solo, but many times it may be wise to give an entire section the solo in order to avoid jealousy and sustain interest. Youth choir members should memorize their music ; it is not half as hard as they think, and what a difference it makes! Directing a choir that is not dependent on its notes but sings with its eyes on the director is like playing a wonderful pipe organ. The leader is free to bring out every shade of meaning in the music, and the singers as well as the audience will enjoy the singing much more.

At this time I should like to discuss the vocal organ. If the Hazzan is to work with and train the youth of the synagogue, he must know something of the physiological aspect of the voice. Certainly no person has the right to even contemplate training any of the groups previously mentioned unless he is willing to study the child voice carefully. It is a delicate instrument which requires the utmost skill in handling. As this voice develops with maturity the Hazzan should understand what is taking place and know how best to meet the situations as they develop.

The organ by which the singing voice is produced is the larynx. It consists of a framework of cartilage joined by membranes or ligaments and joints. The cartilage and the larynx as a whole are moved in various directions by means of intrinsic muscles. The vocal bands are two ligaments or folds of membranes attached in front of the largest cartilage of the larynx. These two bands or cords are set in vibration by the column of air driven upward from the lungs by the pressure of the diaphragm. Their vibration produces sound which when communicated to the air enclosed in the resonating cavity of the chest and head is amplified into a voice of resonant and brilliant quality.

In dealing with the voices of children, it is necessary to recognize only two registers, the thick or chest register and the thin or head register. Tones sung in the chest register are produced by the full, free vibrations of the vocal bands in their entire length, breadth, and thickness. The tones of the head register result from vibration of the vocal bands along the inner edges alone. In choir singing youngsters should use the thin or head register only, and here are the reasons :

1. This register is "safe" from a physiological standpoint. The use of this register will not **strain or** overwork the delicate vocal organs of childhood.
2. Its tones are musical, pure, and sweet, and their use promotes the growth of musical sensibility and an appreciation of beauty in tone.
3. The use of the thick or chest voice in group singing is dangerous. It is almost impossible to confine this voice within proper limits. Soft singing is almost impossible in this register. Most of the beautiful children choirs such as the Columbus Boys Choir and Vienna Boys Choir use the head register.

There are a number of earmarks of good choral work which the Hazzan can use as a guide in this work of development. If the choral group rates high, the director may have at least a fair measure of assurance that he is working along the right lines.

1. A proper balance should constantly be maintained. No individual voice should stand out; neither should one section be more prominent than the others, unless it be the section which has the lead.
2. Every choir should sing as though it wants to sing; with confidence, assurance, and dignity, but not with haughtiness or coldness; with the spirit of helpfulness and not one singer trying to out-sing the others; with enthusiasm but with restraint; and certainly with devoutness for the music of worship and a respectful attitude toward its presentation.
3. Clean-cut attacks and releases. Voices within a part should start and stop at precisely the same time, as desired by the director. All attacks should be sung with confidence and on pitch.
4. Singing should never be louder than lovely. Yelling, shouting, and screaming—never.
5. Every singer should pronounce the words correctly and in the same manner.
6. There should be complete familiarity with the text and music.
7. **Every** singer should breathe at the same time, in the natural place for breathing in conversation, unless the music indicates otherwise, or the director has good reason for change.
8. Regardless of size of the choir, it should be able to sing so softly that an eight-day clock can be heard above the singing, and at the same time every word be distinctly understood.
9. No scooping or sliding from one tone to another should be allowed.
10. Singers are not meant to be human metronomes, therefore they should watch the director at all times for signs of rhythm and interpretation.
11. Accent words and syllables of words naturally. Sound vowels distinctly and never slight consonants.
12. **A** final earmark is that there be discipline and harmony other than in music.

The point cannot be emphasized too strongly that children should be taught to sing softly. Soft singing

is much more beautiful than shouting; yet the vitality should not be lost. The singing must retain spirit, buoyancy, brilliance, and beauty.

I should like now to proceed to the adult choirs. If the graded choir program is successful, the youth choir at the age of 16 or 17 will graduate into the adult choir, and, of course, all other eligible adults will be accepted into this group. This is the most outstanding group, since this is an ensemble responsible for interpreting liturgical music with true artistic expression.

In rehearsals the Hazzan will find it wise to tune up this choir; that is, to see that the choir is well-balanced. The basses are the foundation of the choir, and, therefore, it is necessary to have more bass voices than other voices, since the energy emitted by low voices does not carry as far; this is a law of physics. When frequency doubles, energy squares. If that is true, sopranos should have the least number of voices in a choir, since they have the highest frequency and thus a greater carrying power. In tuning up, the basses should have the tonic or the first tone of the key, the altos the third, tenors the fifth, and sopranos the octave. What is true of the other choirs during rehearsals is true of the adult choir except that it will sing music in four-part harmony and will sing more difficult compositions. The standards of admission in the adult choir should be higher, and the training should be more advanced. This is also true of the women's choral group and the men's choral group. I should just like to touch on one point before we go into our discussion and question period, and that is the question of determining what category an adult should be in. This question depends on the register or lifts, as some people may refer to it. A good book to read on this subject is called SPEECH AND SONG by Russell. We know that as we ascend the scale an untrained voice will become thin and that a trained voice keeps the fullness. In a soprano the thinness of the voice or the lift changes on E-Eb

2nd Soprano or Mezzo-D & C#
 1st Alto-heavy C#
 Dramatic Soprano-C & B's
 2nd Alto-Bb, A, Ab, G F
 1st Tenor-D, Eb
 2nd Tenor-C#
 Baritone-heavy C, B's, & Bb's
 Bass-heavy Bb, A, Ab, G, F

We all know that range is not the deciding factor, but the lift which decides in which category one will sing.

PRONUNCIATION

1. When you ascend the scale every step has different vowel sounds until you get to "uh."
2. Diphthong is the sound made up of two vowel sounds, one sustaining and one vanishing.

Say-e as in set-sustaining
 ee as in see-vanishing

Sow-a as in saw-sustaining
oo-as in soon-vanishing
Vow-a as in psalm-sustaining
oo as in soon-vanishing

3. A consonant is an impression made upon the brain of the listener by vibration that is stopped by the lips, teeth, tongue, or palate or voice box. This stopping may be partial or entire.

M, N, NG-use as vowel

w-vowel

At the end of words B, D, G are voiced consonants.
example-dog, road

F, S, SH, CH, TH (thin) are called sibilents and should be omitted as much as possible.

H-asperent--can never be heard

Don't stress H, just breathe a little.

4. All music is carried on in vowels. All grammar is carried on by consonants. Actors use consonants since they are for feeling and dramatic pictures.

a. When consonant R precedes vowel in a word of action it is rolled Example-praise, rage

5. Cosmopolitan English
a vowel-f ear pronounced "fe-uh"
far pronounced "fa-uh"

b. Diphthong-fire pronounced "fa ee-uh" (trip-thong)
our pronounced "au-uh"
choir pronounced "ua-ee-uh" (quad-rong)

When organizing the volunteer men and women's amateur choir groups, you will probably find that the women can meet more easily during the day and the men during the evening or Sundays. The main qualifications for these choirs should be a pleasant voice and the ability to sing on pitch. I should suggest beginning the first rehearsals with easy compositions and gradually developing the repertoire of the choir to include more difficult works. They should perform publicly often, and their training is similar to the other adult groups.

In the time allotted to *me* I could not hope to cover this entire subject in greater detail. I am sure that many of the Hazzanim present do have fine choral groups and music programs, and I hope they have found this talk interesting; but for those who want to further develop their music program in the synagogue, I trust that this workshop today will encourage and inspire them to further efforts and thus help to stimulate and improve the music program of their synagogues.

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SUGGESTED MUSIC MATERIALS FOR STARTING AMATEUR CHOIRS

Primary Choirs:

1. Songs to Share. Rose B. Goldstein
2. Songs of Childhood. Judith Eisenstein, Freida Prensky

3. Songs We Sing. Harry Coopersmith

4. Primary Songster. Samuel H. Adler

Junior Choir (Two-Part Singing):

1. Songs Sacred and Serious. Harry Coopersmith
2. Sabbath Songs for the Junior Choir

Samuel H. Adler

3. Pesach Songs for the Junior. Samuel H. Adler

Youth Choir:

- Songs Sacred and Serious
- Harry Coopersmith (2 part)
- Wondrous Night (Laila Pele) M. Zaira,
arr. M. Helfman (2 part)
- Hora (Hava Nirk'da Na) J. Chajes
(3 or 4 parts)
- Song of the Galilee (El Yivne) J. Chajes
(4 parts)

Women's Choir:

1. Women's Choir Sabbath Service. Samuel H. Adler
2. Summer Day (B'yom Kayitz) Saphir
arr. M. Helfman
3. Song of Joy (Sisu V'simchu) M. Zaira,
arr. M. Helfman

Recommendations For Music Sources:

Bibliography of "In the Choir Loft"-Eric Werner
Bibliography of The National Jewish Music Council
Classified Catalogues of the following publishing firms:

- Transcontinental Music Corporation-1674 Broadway, N. Y. C.
- Bloch Publishing Co.-31 West 31st Street, N. Y. C.
- Metro Music Co.-64 Second Avenue, New York 18, N. Y.
- Mills Music Co.-1619 Broadway, New York 19, N. Y.

SELECTING A REPERTOIRE FOR THE FRIDAY EVENING SERVICE

By Hazzan Raphael Edgar

Workshop No. 3-Wednesday Afternoon, April 23, 1958

Before I begin the discussion this afternoon, I would ask all of you to think back to the very early years of your careers, when responsibility for the musical program of a synagogue was first placed on your shoulders. Perhaps you can recall the difficulties you encountered at that time, the experiments, the early fumblings, the long process of finding yourselves. Those of you who can recall will readily understand the position from which I speak this afternoon. I am a relative beginner to this profession, having barely completed two years of service with my congregation. The tasks facing a beginner in a given congregation are somewhat problematic to him. Not only must he commence the task of finding himself, but he must learn the tradition that his predecessors have set, as well as integrate his own program and personality into the congregation.

It will be of interest, then, for you to hear of some of the initial moves of a beginner trying to make his way in the profession of his choosing. The particular area which I have chosen concerns the problems involved in choosing a proper and suitable repertoire for one's particular *Kehilah*. What I say this afternoon will probably revive old memories of trial-and-error attempts at choosing and performing the "right" material. I hope the remarks I make will evoke lively and provocative discussion on your part. Since the area of repertoire covers a large and diverse field, I have confided my observations to the matter of Friday Evening repertoire. And I have done this for two reasons : First, a great deal has been written for this occasion in all possible styles; and second, it is the one time (with the exception of the High Holy Days) when most of us have a fairly good cross-representation of our congregants with us.

What do I mean when I speak of "repertoire"? I refer to all synagogue music aside from a capella cantorial recitatives that has been written since the publication of Sulzer's *Shir Tzidon* Vol. I in 1838. Before that date most written material for the synagogue, as for example the Aaron Baer manuscript, is fragmentary and incomplete, and the material within it is not performable. Therefore the music to be considered under this heading covers a span of about one hundred and twenty years. The only exception to this rule is the work of Solomon Rossi, who has written thirty-three compositions for use in the synagogue. Since this composer, who published his collection of synagogue compositions in 1623, merits a separate discussion, his music will not be taken into consideration here.

After two years of experience in choosing and rejecting repertoire for my own congregation, I have formulated the following four questions or rules-of-thumb requirements every composition under my scrutiny must fulfill before it is put into rehearsal. They are as follows : (1) Does this composition contain, or is it

based upon, a legitimate, authentic part of the "oral tradition" of the synagogue? (2) Is it a well-constructed piece of music that can be performed successfully from beginning to end? (3) can it be performed successfully by the musical forces at my disposal? (4) Will it appeal to the members of my congregation, or, better yet, will it contribute to the all-over task of a *Sheliah Tzibbur*, and that is: to encourage and perpetuate the attitude of prayer amongst the people he represents.

First, then, the matter of what I have called "legitimate", authentic tradition. I think it is generally accepted that the "oral tradition" of the synagogue includes the following phenomena : Cantillation, *nusah hat'filah* whether it be Ashkenazic, Sephardic, Yemenite or otherwise, folk melodies of modal or "semitic-oriental" character which have become widely accepted within the synagogues, and other tunes of marked Western character which have come nevertheless to be accepted as part of the tradition. (viz. *Adir Hu*, *Maoz Tsur*). But there is yet another aspect of tradition the study of which I feel has been neglected all along, and this has to do with the matter of form in our music. Have we received only a tonal legacy from our forefathers, or have they imparted to us certain basic structures in which we incorporate these traditional melodies and motifs?

Two years of active acquaintance with the repertoire have convinced me that certain definite forms have come down to us from Temple times, and that they have played an appreciable part in shaping the character of our music. The type of form I have in mind is the Responsive Form, which has as its guiding principle the idea of a leader of prayer and a group of worshippers that responds to him. The rabbis (Sota 30a) trace this form of organized worship all the way back to Moses, and they actually describe three ways in which he might have led the people in the *shirat hayam* a poem which marks the first time that Israel as a people gave praise to its God.

Concerning the recital of Psalms and benedictions in the Temple, we have more detailed sources in the two books of Chronicles. In I Chron. Chapter XVI, verse 7, there is a description of how David led the Levitic choirs and orchestras in a public performance of a selection of Psalms. This text actually refers to the fact that David was the leader and the Levites his co-worshippers. *Bayom hahu natan David barosh l'hodot ladonai b'yad asaf v'ehav*.

The people, too, were involved in this rendition, for when the recital of the Psalm had been completed, it is written: (V'yonru kol ha'am amen v'hallel ladonai).

Concerning the part played by the group of carefully trained Levites in these performances, we have in Chron. V, 13, a description of the way in which they rendered a particular verse of Psalms; one which even today is very familiar to our congregants. There we read : (Va'y'hi h'ehad la'm'chatzotrim v'la'm'shorerim l'hashmia kol ehad l'hallel u'l'hodot ladonai ukh'harim kol b'hatzotzrot uvimtziltayim uvikhlei hashir uv'hallel ladonai ki l'olam hasdo).

This verse corresponds to what we find in the previous source used above i.e. Chron. XVI. For we read in that chapter, verse 41: (*Vimahem Heman vi'Ydutun ush'ar haberurim asher nikvu b'shemot Phodot ladonai ki l'olam hasdo*).

After the destruction of the second Temple, this form of statement and response was carried over into the prayers recited in the synagogues and schools of Israel and Babylonia. In this connection, let us remember that the order of prayers and the prayers themselves were not written down until the eighth and ninth centuries of our era. The **mispallel** or as he was later called, the hazzan, knew both the order and content of the prayers by heart, and the people were dependent upon him as far as their own participation in the prayers was concerned. No doubt they came to repeat his words, or even to memorize certain selected refrains and repeated passages in the course of a service. In this way, by constant repetition day after day and week after week, they came to learn certain prayer and responses by heart. In the above mentioned source Sota 30a, the rabbis point out the particular way the Hallel was read in a school, and how a group of students worshipping repeated sentence by sentence what their leader in worship was reciting. [This process of repetition underlies the very basic relationship between prayer and study in Jewish life.¹ One look at the **piyyutim** in our prayer book of today indicates to what a large measure the paytanim have utilized the idea of response, refrain and repetition. Thus, whether it be Eliezer Hakallir writing the **Hoshunot** in the eighth century or Morris Silverman including an English prayer at the end of *N'ilah*, both poets use the idea of a response extensively, Kallir with his responses **hoshano, ani v'ho hoshano**, or **v'hoshienu elohei yisheinu**, and Silverman with his oft-repeated "Ere thy heavenly gates swing closed our Father hear our prayer". Another application of the idea of response and repetition occurs in the so-called responsive readings in English that are so popular in Conservative and Reform synagogues today.

Just as the poets of the synagogue utilized the idea of response and repetition in their writings, so have the synagogue composers of the nineteenth and twentieth centuries done in their compositions. Much of their treatment of the texts of the prayer book has been based upon varied patterns of response, refrain, and repetition. But whereas poets are concerned only with repetition of text, composers are taken up with repetition of melodic patterns as well. Take, for instance the **I'cha dodi** prayer. This **piyyut** is a responsive form in which the Congregation repeats the first sentences of the poem after each separate verse. Most of you are acquainted with many settings of this prayer, and you know very well that some composers utilize a common melody for the **Pcha dodi** refrain, and that others give each repetition of the refrain a different melody or musical meaning. To observe some of these responsive forms, let us return to the source mentioned above, where the rabbis conjecture about the ways in which the **shirat hayam** might have been rendered, basing their opinions upon three ways

in which the **Hallel** was actually recited in synagogues and **batei midrashim**.

I RESPONSE BY REFRAIN (*K'gadol hamakri et hahallel b'veit hakneset v'hen onin aharav roshei prakim*)

If the term **roshei prakim** seems ambiguous to you, it was equally so to the rabbis. Most of the commentators agree that the term refers here to the hall-**lyas** at the beginning and end of the opening Psalm of **Hallel**. Evidently the congregation would repeat **hall' haya** as a refrain after each verse sung by the Cantor. I have chosen two examples of this form, one in which both text and melody are repeated identically in the refrain (A1), and the other in which only the melody serves as a refrain, not the text. (A2).

II RESPONSE BY ALTERNATION (*K' sofer hapores al sh'ma b'veit hakneset shehu poteah t'hila v'hen onin aharav v'gomrim*)

The key terms in this statement are **pores** (divide), **poteah** (open), and **onim v'gomrim** (answer and complete). One commentator applies the terms **reisha** and seifa to this instance, and the picture is of a leader beginning with the first half of a verse of Sh'ma and the Congregation closing or finishing the verse. This is the most common form of responsive reading used in present-day synagogue services, and there are plenty of examples of it in the repertoire. The havu **ladonai** cited above is an example in which the **text** is in alternation and melody in refrain. The magen **avot** (B¹) I have selected is an example in which the **text** is in alternation and the melody in repetition. And that brings us to the third and last category that is cited in Sota 30a.

III RESPONSE BY REPETITION (*K'katun hakore b'veit hasefer hahallel v'hen onin aharav kol ma shehu omer*)

I have already discussed this form in connection with the relationship between study and prayer; it is one upon which the commentators are divided. Some commentators think that it refers to a learning situation where a group of students repeat verse by verse what one of their fellows (the qatan) is reciting. Others say that since a qatan cannot act as a **Sheliah Tsibbur**, the congregants repeat each and every verse he reads so as to fulfill the **mitzvah** of prayer. In any case, there is ample evidence of this kind of form in the repertoire for Friday evening. The example I have chosen (C), a setting of the **Va-anuhnu**, is one in which both text and melody are repeated, with the melody always repeated a fifth above.

IV

UNISON SINGING

There is a fourth type of form, one in which there is no particular division of verses, but where the leader and the congregation sing the entire prayer in unison. We are all very much concerned with this type of form today because of the great demand and need for congregational singing that has arisen in the Jewish community in America. But we must not

deceive ourselves into believing that this is something new! We have already seen in the Book of Chronicles how the Levites sang and played together as one voice (*I'hashmia kol ehad*). The rabbis, too, have something very positive to say about unison singing. In *Midrash Shir Hashirim*, toward the very end of the book, we read the following: *B'rah dodi: amar Rav Zera b'sha'a sheyisrael omrim et sh'ma b'fe ehad, b'kol ehad, uvinima ahadt "koleh hashmieini" v'im lav "b'rah dodi"*.

Though we cannot prove from this passage that unison singing in a large group was actually and successfully carried out, we can say with certainty that such a practice was encouraged, and that attempts were made to do so.

I have given two types of examples here: D1 and D2 are based on the prayer modes and have a syllabic rhythm based on the accentuated words. D3 has a definite metrical basis akin to the dance or to instruments. In fact, in this particular composition, a *Tov L'hodos* by Lazare Saminsky, even the organ is in unison with the voices at times.

So far I have given you examples of *pure* responsive or unison forms. But the repertoire does not abound in pure forms; rather have the synagogue composers utilized these four types of forms freely, and have incorporated them into their general style and technique. Of the compositions that I have examined pertaining to this particular study, there is hardly one where some element of response or unison does not play a part. Example E shows how the element of repetition is employed in one section of a composition.

To sum up, I think that responsive forms provide excellent opportunities for fruitful studies. Those of you who are interested might begin by consulting the short list of works from which I have selected the examples used this afternoon. We do not think of Ernest Bloch, for instance, as a traditional composer. Yet has any one of you asked yourself why the first voice to be heard in the *Avodat Hakodesh* is that of the Cantor, and why the choir then repeats what he has sung verbatim, both as to the melodic line and text. (I refer to Bloch's *Ma Tow.*)

The name of Ernest Bloch brings me to the second rule-of-thumb, that which concerns well-written music. Bloch is an acknowledged master in all forms, and whether his synagogue music is traditional or not, we cannot help but be moved by his genius. However, I am not asking that every composition we perform be the work of genius! I am asking only that the individual parts of the piece flow smoothly one into the other, and that the musical material be treated with respect. We are all well-advised about a composition where neither the musical material nor the structure in which it is housed is up to standard. The big question has to do with compositions where the musical material used is of great originality, or has great traditional value, or holds for us some sentimental interest-and where the structure of the piece is imperfect, and the composition therefore unfit for performance. Generally, the more original or unique the material, the more professional must be the structure

in which it is housed, and the more carefully the musical material must be treated. Let us say you are examining a composition for Cantor, choir, and organ. You note that the harmonic progressions of the piece are awkward, the modulatory procedure amateurish, the treatment of text impoper, the repetition of words and melody excessive, and the scoring and voice leading completely off the track. Yet you see a particularly exciting piece of *nusah* that you cannot resist. Are you going to perform the piece for the sake of this bit of traditional magic? I hope not. Simple extract it from the composition and use it elsewhere.

In connection with this subject, I think it helpful to mention the work of Louis Lewandowski, whose several settings of *Tov L'hodos* have been holding their own in all types of synagogues from ultra-reform to orthodox for eighty odd years. All of you here today must have performed at least one of them in the course of your careers. Yet where is the *nusah*? Can one find a genuine motif of synagogue flavor in them? And is the melodic material which is employed so overwhelming or beautiful? Indeed, neither of these two elements is present in any of Lewandowski's setting of *Tov L'hodos*. Yet so solid and workmanlike is the structure of these pieces that with a good half hour of rehearsal they go like clock-work. On the other hand, if you consider the music of Sulzer, you discern a great deal more originality, a greater consciousness of authentic, traditional motifs. Yet because Sulzer's forms are a bit fragmentary, a bit more uncertain, Lewandowski emerges the more frequently performed composer.

The third rule-of-thumb concerns something that must give all of you many anxious hours. How wonderful it would be if we all had at our disposal a large professional choir of thirty voices, and (if one were so inclined) a million pipe organ, together with an unlimited budget for printed music, and a whole galaxy of junior and senior amateur choirs led by professional musicians. This is not the case however. We run the gamut from congregations where a Cantor is the only professional musician employed to the kind of super-musical organizations I have mentioned above. Many of us have to reckon all our lives with amateur singers who have neither vocal flexibility, sight-reading ability, or beauty of tone in their voices. We get excited about a composition, for example the Achron *Mi Chomocho*. Then, after one or two rehearsals, we find that the tessitura in the final measures of the piece lies too far in the upper register for our sopranos to sustain successfully; or that the harmonic structure is too tightly knit to sound properly in the voices with which we must work. Or we decide to present an evening of Sulzer and Naumbourg, whose compositions are among the earliest in the repertoire of the synagogue. After the first rehearsal with whatever choir we may be working, we discover that these particular composers wrote with boy sopranos in mind, and that our own females must growl their way through half of the evening. What are we going to do in this case? Dispense with the girls and get boys? Impossible! How

about transposing the pieces? Then what will happen to the poor basses and tenors!

The above are representative examples of the countless problems that confront us daily in our work, and it is our job to contend with them the best way we can. Naturally, the more professional and extensive is our musical set-up, the more varied and rich can be our musical program. This is not to say, however, that we cannot achieve fine results with amateur or semi-professional choirs. We can indeed! But a great deal of rehearsal is needed. Thus if we are particularly ambitious about presenting a widely diversified repertoire for Friday evening services, and we have at our disposal a large amateur choir of our own congregants, we must look ahead to hours and hours of long rehearsal, innumerable phone calls, and personal meetings. This one wants a solo, and that one is afraid to sing in front of her husband! So-and-so has laryngitis, and so-and-so was insulted because you snubbed him at the last rehearsal.

My general meaning can be made clear if one looks at the list of examples that has been printed for you this afternoon. These are not meant to be classic examples of pieces that are perfect for these media. They are simply representative pieces chosen on the basis of my own experience. And while on the subject, let me again mention the name of Louis Lewandowski. Think back a moment into your experience and consider how many times you have had to transpose or re-arrange a Lewandowski composition as opposed to a Naumbourg or Sulzer. Somehow whatever Lewandowski writes is practical and can be adapted to any kind of musical ensemble, and baritones as well as tenors can handle the greater part of the cantorial solos successfully and without strain. This brings to mind one of the most crucial problems in the whole field of synagogue repertoire, the problem of arrangement and re-arrangement. The baritones among us, myself included, are particularly concerned with this problem. Since the greater part of the repertoire is written for a tenor Cantor, the baritones have no alternative but to transpose and transpose and transpose. This is re-arrangement on the most elementary level. And yet even here we run into difficulties. Suddenly our sopranos find themselves in impossibly low registers, and the whole piece loses its effectiveness, no matter how good it is for the Cantor. Another very elementary type of arrangement has to do with adapting a piece to a group or ensemble which is different from the one for which the composition was originally intended. Sulzer and Naumbourg, for instance, had at their disposal large male choirs, and they were fond of utilizing various groups within the whole ensemble in the course of one composition in a kind of *concerto grosso* style. Those of us who have at our disposal, let us say, a mixed quartet cannot carry out the wishes of the composer, yet we do not want to exclude a fine composition from our repertoire. The result is something like Halpern's re-arrangement of Sulzer's *Mogen Ovos*, where a melody

originally meant for a large number of tenors and basses becomes a cantorial solo. But from this point onward, the problems of arrangement become so increasingly complex that they include complete re-harmonizations and basic reorganization of material. This is a topic that would require a whole workshop to itself, and a great deal of specialized knowledge, and I cannot hope to cover it here. I will say, however, that when we do decide to re-arrange, our reasons for doing so had better be sound, and the rearrangements themselves had better be on a professional level. Otherwise we emerge with a product no better than the original and sometimes even worse. How many perfectly charming, simple Congregational tunes have been spoiled by awkward, amateurish harmonizations for organ or choir!

In summing up the preceding material, I would emphasize the following : (1) We must constantly search and dig in the whole range of the repertoire for material that will suit our particular circumstances, and that includes our own voices, of course. There is, for instance, not enough material in the Efros anthologies, comprehensive as they may be, to suit all of our individual needs and limitations. (2) When we finally do select a group of compositions that satisfy certain musical standards, and that are generally suitable for our particular set-up, we must rehearse for a maximum level of performance. Otherwise we run the danger of letting our people down, of not giving them the benefit of a real hearing of the music we have selected. I cannot emphasize enough the importance of good performances in the synagogue; this is a vital aspect of our responsibility to the community.

Mention of the community and the people that comprise it brings me to the fourth rule-of-thumb, one which cuts right to the heart of a hazzan's whole sphere of activity. All of us here today are responsible to one particular group of people somewhere who come to the synagogue to find out what prayer is all about. These are the people to whom we direct ourselves and our work. Some have said that it is in reality *k'lal Yisroel* that we serve, and that our job concerns Judaism itself. There is truth in that too. Others say that we must be responsible only to ourselves, and to the musical and artistic standards that we have set for ourselves. Let the congregation rise to our level, we will not descend to theirs: This is an extreme view, and we can be thankful it is not prevalent in our ranks. But there is some truth in it too.

In my opinion, we are responsible regarding all three factors : first, the congregation we serve; second, Judaism itself; and third, ourselves. And if we neglect any of these, we are not living up to the title hazzan!

As far as the congregation is concerned, our responsibility is relatively simple to understand. We must simply get to know each and every one of our people, and discover what their particular needs are. Some

read Hebrew and some don't, some like to *daven* and some don't, some have good musical backgrounds and others are tone deaf, some know *nusah* and some don't, some have good taste and others don't have any taste at all. But all come with a spiritual need that must be fulfilled, and we must try to help them to do so. We must strive to reach as many of our people as we possibly can. If, on a given Friday evening, we have managed to give each and every person in the olim at least one moment of inspiration, meditation, or identification concerning God or Israel -then we have triumphed in the role of *Sheliah Tsibbur*, for we have encouraged the attitude of prayer in all of the people we serve.

As far as our responsibility to Judaism itself is concerned, that has mainly to do with the "oral tradition" of the synagogue, which we have already discussed. This is a responsibility which we hold over and above our particular congregations. And when the President or Vice-President of the Congregation comes over to us and demands that a certain melody which his father once sang replace some bit of established *nusah*, we must stand adamantly against him. For we are keepers of a long tradition, monitors of all the *nuschaot*, and in this we are as it were responsible to the *Kadosh Baruch Hu* himself.

As far as responsibility to ourselves is concerned, we all know what we are, and what we want, what we like, and what we don't like. If we are trained musicians with a love of artistic perfection, that is to be encouraged. We then try to raise the Congregation to our musical and artistic level. It is perfectly within our rights to present music of great genius which may be ahead of its time, whether or not it is traditional or not. By our efforts, we then make the synagogue a place where great creative genius can find expression and acceptance. If our primary interest or "calling" lies in a different direction, let us say education, then we have every right to play an active part in the program of whatever Hebrew or Religious School with which we are affiliated. If our primary interest and ability is vocal, then it is our perfect right to use the instrument with which we have been endowed to the best possible advantage. And no one should take away that right because he says he wishes the service to end at 9:30 PM instead of 9:46 PM.

On this note, gentlemen, I bring my remarks to a close. I'm very eager to hear what ten, twenty, and even thirty years of experience has taught you about these matters. Thank you very much for granting me the privilege of speaking to you today.

WORKSHOP NO. 3:

"Selecting a Repertoire for the
Friday Evening Service"
By Hazzan Raphael Edgar

A. RELATING THE STUDY OF RESPONSIVE AND UNISON FORMS

1. Alman "H assom Naf sheinu" (Synagogue Compositions, part II, P. 6)
2. Bloch "Va'anachnu" (Avodat Hakodesh, p. 69, Ed. Boston 1934)
3. Dessau "Olenu" (Synagogue Music, p. 34, Ed. N. Y., 1951 (Schirmer)
4. Gerovitch "Mogen Ovos" (Shirej Simroh, I Teil, p. 18, Ed. Sacred Music Press)
5. Naumbourg "Psalm 29" (Zemirot Yisrael, Vol. I, p. 4)
"Vay'chulu" (Zemirot Yisrael, Vol I, p. 40)
"V'shomru" (Zemirot Yisrael, Vol I, p. 43)
"Ma Tovu" (Zemirot Yisrael, Vol II, p. 117)
Edition: Sacred Music Press
6. Saminsky "Tov L'hodos" (Sabbath Evening Service, page 1)
Edition: New York, 1930

B. RELATING TO THE PROPER CHOOSING OF A REPERTOIRE

Appropriate for :

1. Cantorial solo with organ "Hashkivenu" E. Birnbaum
2. Mixed Quartet "V'shomru" J. Beimel
3. Large male chorus "Mogen Ovos" S. Sulzer
4. Large mixed chorus "Adon Olom" E. Bloch
5. Amateur chorus "V'shomru" (C Major) L. Lewandowski
6. For Cantor and Octette "Hashkivenu" M. Helfman

C. RELATING TO THE ENCLOSED MUSIC PAGES: RESPONSIVE FORMS

"A"-Response by Refrain :

1. Where the text is the Refrain.
2. Where the melody only is the Refrain.

"B"-Response by Altrenation :

1. Where the text only is the alternating factor (Hovu Ladonoy, A2)
2. Where the text is in alternation and melody in repetition.

"C"-Response by Repetition

"D'-Unison Singing

Responsive Forms(p.2)

A1 RESPONSE BY BEERAN

Responsive Forms

WORKSHOP No. 3
By Hazan Raphael Edgar

Choir
LET US A - DINE THE E - TER Li - VING GOD
LET US A - DINE

Choir
Any NEW-BORN PHRASE UN - TO HIM who SPREADS OUT THE HEA - - - - vers his Bi -

Choir
TAG - LISHED THE EARTH LET US A - DINE

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

B1 RESPONSE BY ALTERNATION

Responsive Forms

WORKSHOP No. 3
By Hazan Raphael Edgar

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Choir
Ho - vu LA - DA - NEI K - UD SH - MO Ho - vu LA - DO - NEI K - UD SH - MO

Responsive Forms(p.3)

C1 RESPONSE BY REPETITION

Responsive Forms

WORKSHOP No. 3
By Hazan Raphael Edgar

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

D1 UNISON SINGING

Responsive Forms

WORKSHOP No. 3
By Hazan Raphael Edgar

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

Choir
KI YOM RO - TSO U'HO - NI - REH LO - HEM U'PO - NOV MAHAD SYIN - O VO - PR - CHAD

WORKSHOP NO. 4
Pedagogic Techniques for Teaching Jewish
Music (A) Children (B) Adults
by Miss **Tzipora Jochsberger**
Instructor, Cantor8 Institute

In interpreting the theme of this Convention, "The Road to Learning is Endless", it is my intention to discuss pedagogic techniques that I think will make the journey along that road exciting, pleasurable, and rewarding. Every step upon this road of learning should have significance; it will lead the individual to a genuine love of our musical heritage and will encourage him to take new steps, again and again. Pedagogic techniques are indispensable if the mastery of Jewish music is to be achieved. Even the most resourceful personality resorts to technique constantly.

An instrumentalist who acquires the skill needed for a sound technique practices on a good instrument, which he chooses after long search. The problem of a suitable instrument in our case has been overlooked I think, by many. It is as vital to us as the instrument is to the musician. Music deals with the beautiful. Surroundings for music-making should have an esthetic atmosphere to be truly effective. The areas in which Jewish music education occur are the Synagogue, the home, and the room allotted to the Hazzan or the music teacher in the Hebrew School. The Synagogue has an atmosphere of calm beauty. The home as an area of Jewish music education is outside the scope of this paper. It is the room in the Hebrew School or Synagogue building that is used for the teaching of music that is our main concern, for that is to be our instrument.

The room should be so equipped that not only a variety of activities can be carried out in it but the display of the materials for these activities will actually enhance the appearance of the room itself. It should be in a quiet part of the building, situated away from distracting noises. Children are surrounded by noise a great deal, and this contrast has an immediate effect. A very important part of music, the experience of silence, can occur only when there are no interferences from the outside.

The room should have comfortable, movable chairs. There are times when singing results in the mood for dancing a Hora or other folkdances, and if denied this freedom of movement on such occasions, a valuable ex-

perience is lost. On other occasions this same freedom of movement can be utilized to create an intimate atmosphere, for frequently only a small group of children may attend the class and on those instances moving the chairs closer to the teacher eliminates the feeling of emptiness.

The teaching of Hebrew songs is a major part in the curriculum. In the music room a good piano, preferably a baby grand which enables the teacher to face the children, is a necessity. The Hazzan can teach a song easily by using his voice alone. He will find, however, that in playing the song with a simple accompaniment it will help to speed the process of teaching and will bring greater variety to the repetitions which necessarily occur in teaching songs.

While a blackboard is an obvious necessity, for the texts of songs as well as for musical illustrations, special charts of those songs which are sung more often are of particular value. They are practical and, with a little imagination, can be decorative.

A library of records of Jewish music, and a good phonograph, should be considered essential equipment. Recordings can be used to establish the desired mood at the time the students come into class; they can be helpful in teaching a new song, and they can be of inestimable value to the Hebrew teacher who is untrained in music. If enough records are available, a record-lending library will do much towards creating the desired tie between school and home.

A tape recorder should be available to the Hazzan. In addition to its use for Bar Mitzvah training, it can be used creatively for various projects. One of these might be "This is Yourself". Children's voices can be recorded and play-back utilized for critical listening with suggestions for improvement in subsequent recordings. In this way the demand for higher standards of performance will come from the children themselves. Other projects could be in the form of radio programs, using scripts about holidays, bible stories, Israel, and other subjects, with music as an important part of the script. Original compositions could be stimulated by such a project.

Another educational technique is to encourage the children to report on the composer whose music they have studied. The requirement of research, even on an elementary level, will point up the value of a library of books on the History of Jewish music, useful to adults as well as to children. Such a library should include a collection of song books, which also should be made available for use at home.

Percussion instruments and Haliliyot (Recorders) should be displayed in the room in such a way that when a child comes in he will be tempted to pick the instruments up and play them. These instruments are ideal for the performance and accompaniment of Israel Folksongs.

Rooms as described above are not always available, and music-making can still be a worthwhile experience for both teacher and student. Again, interest is the key word, for even on a small scale, many of the ideas referred to above, and others, such as displays of reproductions of ancient musical instruments, pictures of composers, etc., can be displayed in the corners of the regular classroom, so that music will have an important part there, too.

All of this refers to our instrument in the field of Jewish music education in the music room. The technique that provides maximum use of that instrument is the proper structuring of the time allotted to the music program. In the work undertaken with both children and adults, time should be structured as a composer structures a composition. There are many ways of doing this. The use of dynamics, contrasts, mood, color, tempo and development of themes, all must be the result of a conscious effort on the teacher's part to make of every lesson a musical experience. Even the repetitions essential to learning new material, are approached in the same way. This refers equally to the teaching of new songs, to rehearsals for musical performances, and to choir rehearsals for children and adults.

Every possible congregational activity should be used to introduce the idea of Jewish music education to adults. It should not be limited to congregational singing alone. True, that is the first important step. The next step should bring adults closer to all that exists

in Jewish music today — learning the new songs of Israel, becoming acquainted with synagogue and secular music through participation in the choir, study and performance of instrumental music, with emphasis on the Halilit (recorder) as an outstanding instrument for music-making in a group, for both adults and children, and listening to recordings which could be introduced through a course in the history of Jewish music. These steps — singing, playing and listening, together with the acquisition of additional knowledge through reading about Jewish music and its development, will certainly bring about that love and appreciation of our musical heritage which is our goal.

There are projects which can involve both adults and children, such as performances of cantatas and choral works of which there are several. In addition the Hazzan or the music teacher should take advantage of the musical skills children and adults have and encourage the study of compositions of Jewish composers for performances.

Many of these techniques have been used successfully in work with schools and congregations and have been intensified in an institution devoted to creating a unique artistic atmosphere for the study of music, with emphasis on Jewish music. This school is the Hebrew Arts School for Music and Dance, in New York City. A whole workshop could be devoted to the curriculum of that school, which would be an ideal institution in every community for fostering the understanding and appreciation of Jewish music, both ancient and contemporary. Such a school will create a musically intelligent audience, will help in the discovery of talented youngsters who can become our future Hazzanim and music teachers, and will be instrumental in the sponsorship of Jewish compositions and publications of a considerable amount of needed material. Students who grow up in such a school will absorb their musical heritage normally and naturally and will truly discover that the road of musical learning is endless.

(*NOTE: Song taught at this workshop was "Vedavid Yefeh Einayim" by M. Shelem to be found in the book "Song8 and Dances Nissimon Music Library 99".*)

**A MUSICAL SALUTE TO ISRAEL
IN HONOR OF ISRAEL'S TENTH ANNIVERSARY**

Wednesday, April 23rd, 1958 at 8:30 P.M.

at

C O N C O R D H O T E L
Kiamesha Lake, N. Y.

PROGRAM

1. Halamti Halom. **M. Lavry-S. Shalom**
Haplugah Bamitsad. **H. Zellner-J. Haggas**
Aley Givah. **N. Nardi-A. Broides**
Hora L'Artsi. **A. Mindlin**
Sisi Admat Hasharon. **N. Nardi**

HAZZAN ZVEE ARONI

Forest Hills Jewish Center, Forest Hills, N. Y.

2. Y'rushalayim. **Rappaport**
Z'a'kat Hanavi (Jeremiah). **Y. Gorochov**
Emek. ***M. Lavry**
Shir Roeh (Song of Songs). **Y. Gorochov**
Shirat Hahalil. **M. Zaira**
Narkis. **S. Hofman**

HAZZAN VITTORIO WEINBERG

Temple Gates of Prayer, Flushing, N. Y.

MR. REUVEN KOSAKOFF, **Accompanist**

3. Israeli Suite. **Marc Lavry**
a) Yemenite Wedding Dance
b) Scher
c) Hora
Shepherd Song and Country Dance (for
Solo Violin). **Paul Ben Haim**
MR. ZVI ZEITLIN, **Violinist**
MR. AVRAHAM STERNKLAR, **Pianist**

4. Bukharan Jews (Dance of Welcome
to Guests). **Bukharan Music**
RACHEL NADAV and BRACHA
Dance of Shulamith (Songs of Songs). **A. Amiran**
BRACHA
Dance of the Shepherds at Eventide. **Folk Melody**
RACHEL NADAV
Yemenite Women's Dance. **Yemenite Melodies**
RACHEL NADAV and BRACHA
NATHAN MISHORY, **Accompanist**

MORNING SESSION

Thursday, April 24

Presentation and Analysis of Unpublished
New Musical Works by Members of

THE CANTORS ASSEMBLY

1. HAZZAN CHARLES DAVIDSON
2. HAZZAN ABRAHAM SALKOV

1. Compositions by Hazzan Charles Davidson

a) "HASHKZVE YN U"

Dedicated to Hazzan Max Wohlberg

(Baritone or Tenor, Mixed Quartet, Organ)

Since the composer for the synagogue must necessarily be a product of his own generation and culture, it was my intent to mount this "Hashkiveynu" within the frame of our contemporary musical idioms and to isolate that honesty and sincerity of emotion so clearly recognizable in the great Hazzanic recitations of our tradition; retaining that inviolable core of sincerity without those added embellishments and vocal pyrotechnics which might be included only for their own sake:

The schematic outline is as follows :

1. An unaccompanied Cantorial introduction in the Aeolian Mode on F, utilizing 4ths and 5ths in an angular melodic line.
2. Choral repetition of the text in A minor and modulating to B Major.
3. Cantorial line, **uferos oleynu**, changes to a legato-linear style and introduces the Ahavoh Rabboh Mode.
4. Soprano solo, **v'hogeyn badeynu**, in E flat minor.
5. A rising choral passage, oyeyv **dever v'cherev**, based on an isolated augmented interval builds to an agitato **v'ro-ov v'yohgon**.
6. Cantorial passage, **uvetzeyl k'nofecho**, in G Adonoi Moloch.
7. Tenor and Alto duet provide an interlude modulation, **ki eyl melech**, in C sharp minor.
8. Climatic passage for Cantor and Choir, **uferos oleynu**, in B flat Major.
9. A return to the opening motif for the concluding blessing in B flat Major.

b) "L'CHO DODZ"

(Tenor or Baritone, Choir Organ and Congregation)

This **L'cho Dodi** was written for a Liberal congregation with a hidden professional choir. The Cantor, desiring a piece which could be learned upon first hearing and sung by his congregation, suggested a response from wherein the choir would initiate the **L'cho Dodi** response and the congregation would follow the Cantor in its repetition.

In spite of traditionally flavored cantorial recitative passages and close family ties to the **nuschaot** of Kabbalat Shabbat, the contemporary modal harmonization and the simple-Sephardic-type **L'cho Dodi** response reveal the generic origin of the composition to the Gallo-Hassidic rather than Eastern European.

1. A short organ introduction, with open harmonies, prepares the listener for the metric changes which the following text will demand musically.

2. A Cantorial introduction announces **L'cho Dodi** in the Adonoi Moloch Mode on A.

3. A unison choral *L'cho Dodi* in the Adonoi Moloch Mode on D leads into the repetition by Cantor and Congregation.

4. The second scale step of the previous passage becomes the tonal center of the Cantorial *Likeras Shabbos*, in the Dorian Mode on D.

5. A Neopolitan second leads into the choral *L'cho Dodi* now two-part choir with a counter-melody. The Cantor and Congregation repeat the response, again the Adonoi Moloch Mode on D.

6. The second scale degree of the previous passage now becomes the root of the following modulation, E Major and E Phrygian. The Cantorial *Hisorari, hisorari* is in C sharp minor and modulates to the Adonoi Moloch Mode on G.

7. The Choral *L'cho Dodi* is followed by Cantor and Congregation returning to the Adonoi Moloch Mode on D.

8. A Cantorial recitative in E minor, Boi *v'sholom*, utilizes a raised sixth scale degree as a pivotal tone, it becoming the second scale step of the final choral, Cantorial and Congregational response.

9. A Two-part choral *L'cho Dodi* in E Major leads into a short codetta which concludes in the Adonoi Moloch Mode on E.

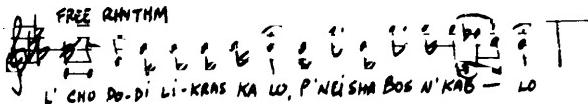
2. "L'CHO DODZ"

by Hazzan Abraham Salkov

(For Choir and Organ with Cantor Solo)

When a composer is required to give an analysis of his own work, it must be, all too often, after the fact. The magical flow between the ideas found in the text and their musical interpretation almost defies analysis. I can only painfully reconstruct what was, at the time of writing, more or less intuitive.

Initially, the refrain of *L'cho Dodi* sprang full bloom from my youthful impressions from *baaley-t'filah*. I recalled vividly the simple chant:



I simply gave it musical form so that it could easily be sung by Cantor, Choir, and congregation. Since I remembered this prayer as being chanted in the Adonoi Moloch steiger, that is the mode I chose for the entire composition. The theme of the *baal-t'filah* is carried further in the *shomor v'zochor* where the Mixolydian sequence reaches the minor tenth.

I will analyse only those points that stand out in my mind as posing special problems during the actual composing. One of the main struggles I remember having was the interpretation of the *hisor'ri*. In the first draft of this paragraph, I allowed myself to slide into the banality of an almost brutal *uri uri*. The first concept I had was the popular one of the shouting-awaken, awaken, but then I asked myself, "If this is supposed to be a love poem, how can one have the *chutzpah* to awaken one's beloved with a shout?" I conceived the *hisor'ri* as a general statement and, therefore, gave it a certain feeling of exaltation and triumph. When I came to *uri-uri*, however, I imagined awakening one's beloved, softly and tenderly. You might say its the difference between an old-fashioned jangling alarm clock, and a modern clock-radio, and, therefore, I built it from a pianissimo.

The next concept I had to develop was based on the textual interplay in the *lo seyvoshi* between the Cantor chanting *boch yechesu, etc.* and the choir repeating *lo seyvoshi*. Once the textual idea was fixed in my mind, the music more or less wrote itself. I do wish to call attention to the touch of Dorian at the choral exit as a relief from the constant Aeolian, and as a brief musical foreshadowing of the various modes which I bring into the *fov l'hodos* at *aley osor, vaaley novel, aley higoyon b'chinor*. However, that is a separate composition requiring a separate analysis.

Now for a brief summary of the *boee v'sholom*, This was originally written for congregational singing and, as a matter of fact, the congregation can sing the melody to the choral arrangement in its present form. I wanted the melody to suggest peace and rest and sought to achieve this effect through having the theme evolve around the fifth. To highlight this effect I used a modified pedal point in the bass. An interesting sidelight is that, while the melody is Misolydian, the inner parts suggest the Lydian Mode because of the major third Eb-G and the feeling of the tetrachord Db-G.

I ended with the *L'cho Dodi* cadenza in minor for Cantor again, as I remembered the *baaley-t'filah* of my youth doing.

I have tried to reconstruct some of my ideas and what I was striving for. How well I have succeeded in what I set out to do can only be proven in repeated performance.

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